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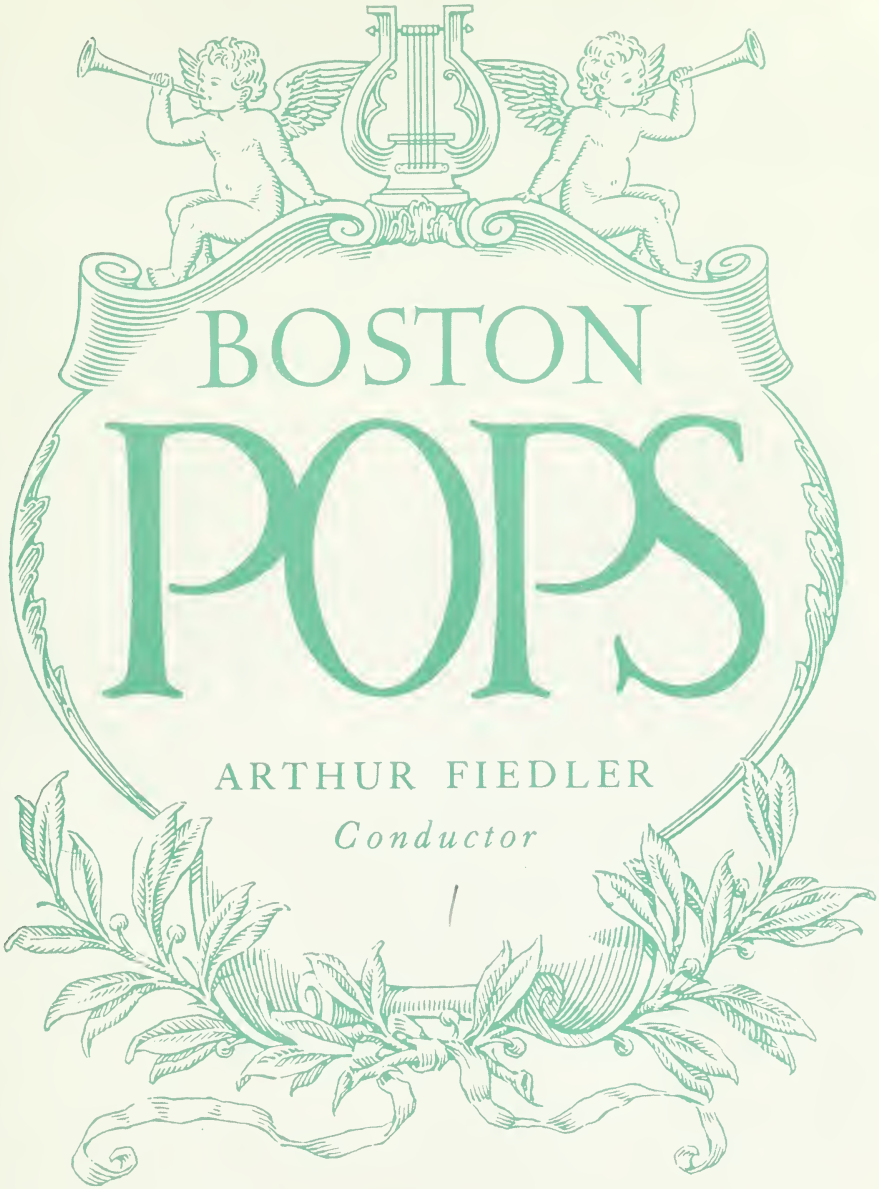
EIGHTIETH SEASON - 1965



ARTHUR FIEDLER
Fiftieth Anniversary (1915–1965) as a member
of the Boston Symphony Orchestra

Thirty-sixth season as Conductor
of the Boston Pops Orchestra

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

PERSONNEL

(EIGHTIETH SEASON, 1965)

FIRST VIOLINS
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Einar Hansen
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Giora Bernstein

SECOND VIOLINS
Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Minot Beale
Michael Vitale
Amnon Levy

VIOLAS
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

CELLOS
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

BASSES
Henry Freeman
Henry Portnoi
Irving Frankel
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

FLUTES
James Pappoutsakis
Phillip Kaplan

PICCOLO
George Madsen

OBOES
John Holmes
Hugh Matheny

ENGLISH HORN
Laurence Thorstenberg

CLARINETS
Pasquale Cardillo
Manuel Valerio

BASS CLARINET
Rosario Mazzeo

BASSOONS
Ernst Panenka
Matthew Ruggiero

CONTRA BASSOON
Richard Plaster

HORNS
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Osbourne McConathy

TRUMPETS
Roger Voisin
Robert Mogilnicki
André Come
Gerard Goguen

TROMBONES
Josef Orosz
William Moyer
Kauko Kahila

TUBA
K. Vinal Smith

TIMPANI
Everett Firth

PERCUSSION
Charles Smith
Harold Thompson
Arthur Press
Ass't Timpanist
Thomas Gauger

HARP
Olivia Luetcke

PIANO
Leo Litwin

LIBRARY
Victor Alpert
William Shisler

STAGE MANAGER
Alfred Robison

PERSONNEL MANAGER
Rosario Mazzeo

The Boston Pops

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

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Orchestra Personnel Manager

HARRY J. KRAUT
Assistant to the Manager

Program Notes

By Laning Humphrey

Historic Pops Season

The Boston "Pops" are now in their eightieth season, and their thirty-sixth season with Arthur Fiedler as their conductor. Much musical history lies back of those two facts, and Mr. Fiedler has remarkable connections with that history. He has served the Boston Symphony Orchestra now for fifty years, in three capacities. At the age of twenty in 1915, he became the youngest member of its violin section, under the conductorship of Dr. Karl Muck. In the summer of 1916 he made his debut as a member of the Boston Pops Orchestra, with Ernst Schmidt starting off the season as conductor.

In all, during the symphony season he played as violinist or violist under the conductorships of Karl Muck, Henri Rabaud, Pierre Monteux, and Serge Koussevitzky. During his first season as "Pops" player he served under three conductors besides Schmidt – Clement Lenom, André Maquarre, and Joseph Pasternak. Subsequently he played under Agide Jacchia and Alfredo Cassella.

BRAVISSIMO! ARTHUR FIEDLER

Baldwin

"Beautiful resonance and rich tonal qualities are in every Baldwin"—*Arthur Fiedler*

FIRST WEEK

OPENING NIGHT OF THE 80TH SEASON

TUESDAY EVENING, APRIL 27, *at* 8:30 *o'clock*

First Program

*Entrance of the Guests, from "Tannhäuser" — *Wagner*

(Played at the first of the POPS, 1885 — originally called "Promenade Concerts")

*Overture to "The Merry Wives of Windsor" — *Nicolai*

(Played at first Pops Concert in which Arthur Fiedler served as violinist in the Orchestra, 1916)

*Fantasia on "Greensleeves" — *Vaughan Williams*

*Emperor Waltzes — *Strauss*

Piano Concerto No. 1 in G minor, *Op.* 25 — *Mendelssohn*

Molto allegro con fuoco — Andante — Presto: Molto allegro e vivace

Soloist: SUSAN STARR

*Bolero — *Ravel*

(Introduced by Arthur Fiedler at first Pops Concert after his appointment as permanent conductor, 1930)

Selection from "Fiddler on the Roof" — *Bock*

Fiddler on the Roof — Matchmaker, Matchmaker — Far from the Home I Love — Miracle of Miracles — Sunrise, Sunset — Anatevka — To Life

TV Triptych

Theme from "The Man from U.N.C.L.E." — *Goldsmith*

Big Beat Baroque (Tab) — *Mamorsky*

Theme from "The Munsters" — *Marshall*

*Pomp and Circumstance, March No. 1 in D major — *Elgar*

*RCA VICTOR RECORDS — BALDWIN PIANO

Sparkling... flavorful... distinctive!

Miller High Life

Brewed only in Milwaukee for 110 years

The Champagne of Bottle Beer

From his two careers as symphony and "Pops" player and the fact of his birth and schooling in Boston, he gained definite advantages to start him on his career as eighteenth conductor of the "Pops" in 1930. Of further advantage was his family's musical atmosphere winter and summer — his father and two paternal uncles also being members of the Orchestra's violin and viola sections. All this contributed to his skillful blending of the classical with the popular in his programs. This is illustrated in his very first "Pops" program, dated Wednesday, May 7, 1930. It included Siegfried's Rhine Journey from Wagner's "Götterdämmerung"; and Ravel's "Bolero," quite new at the time, as was music from Romberg's operetta "The New Moon."

Symphony Hall has not always been the home of the "Pops," as apparently many devotees suppose. The Hall was opened in the fall of 1900. Since it was not ready until then, the "Pops" in the summer of 1900 were heard in Mechanics Building. They started on July 11, 1885 in the old Music Hall at Hamilton Place, where Loew's Orpheum now stands. There they remained through the summer of 1899. For many years the series bore the name of "The Music Hall Promenade Concerts."

A Steinway — is a Steinway — in *ANY* form

Elements of a Steinway *vertical* piano parallel in every respect those of the famous Steinway grand—the same high quality — the same dedicated craftsmanship. Present also, as in EVERY Steinway model, are exclusive features of major importance, subtle structural innovations developed during more than 110 years of Steinway progress. When choosing your piano, consider these facts in the light of ***value*** related to cost.

• M. STEINERT & SONS

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

WEDNESDAY EVENING, April 28, *at* 8:30 *o'clock*

Second Program

*Triumphal March from "Aïda" — *Verdi*

*Symphony in B minor, "Unfinished" — *Schubert*
First Movement (Allegro moderato)

*Hora Staccato — *Dinicu-Heifetz*

*Divertissement — *Ibert*
Introduction — Cortège — Nocturne — Valse — Parade — Finale

Piano Concerto No. 1 in G minor, *Op.* 25 — *Mendelssohn*
Molto allegro con fuoco — Andante — Presto: Molto allegro e vivace
Soloist: SUSAN STARR

*†Scherzo, from the Concert Symphonique — *Litolff*
Soloist: SUSAN STARR

BRADFORD JUNIOR COLLEGE GLEE CLUB —
DEAN D. BOUZIANIS, Director
MRS. LEROY HINCHCLIFFE, Accompanist

My Favorite Things, from "The Sound of Music" — *Rodgers*
Granada . . . . . — *Lara*
GAIL SAWYER '65, Soloist
Get Me to the Church on Time,
from "My Fair Lady" . . . . . — *Loewe*

Cole Porter Greats
Introduction — Wunderbar — Love for Sale — I Love Paris —
In the Still of the Night — Night and Day —
I Get a Kick Out of You — Blow, Gabriel, Blow

*I Left My Heart in San Francisco — *Corey*

*Theme from "Lawrence of Arabia" — *Jarre*

Among those present: **Bradford Junior College; Women's City Club of Boston; Garland Junior College**

† Music loaned by courtesy of Edwin A. Fleisher Music Collection, The Free Library of Philadelphia.

*RCA VICTOR RECORDS — BALDWIN PIANO

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8 WEEKS • JULY 2 - AUGUST 22, 1965

FRIDAY AND SATURDAY EVENINGS AT 8; SUNDAYS AT 2:30

JULY 2 LEINSDORF
MOZART:
Symphony No. 33, K. 319
Piano Concerto No. 9, K. 415 (**Frager**)
Symphony No. 38, K. 504

3 LEINSDORF
MOZART:
Divertimento in B-flat, K. 287
Piano Concerto No. 8, K. 414 (**Frager**)
Symphony No. 39, K. 543

4 LEINSDORF
HAYDN: Sinfonia Concertante (**Silverstein, Eskin, Gomberg, Walt**)
BEETHOVEN: Piano Concerto No. 1 (**Frank**)
MOZART: Sinfonia Concertante, K. 364 (**Silverstein, Fine**)

JULY 9 LEINSDORF
BACH: Concerto for 2 Violins (**Silverstein, Krips**)
HAYDN: Cello Concerto in C (**Eskin**)
BEETHOVEN: Rondo (**Lettvin**)
BEETHOVEN: Piano Concerto **No. 2** (**Lettvin**)
MOZART: Symphony No. 35, K. 385

10 LEINSDORF
GLUCK: Orfeo, "The Elysian Fields" (**Tyler, Wolff, Harvard-Radcliffe Chorus**)
MOZART: Concerto for 2 Pianos, K. 365 (**Vronsky and Babin**)
BACH: Cantata 140 (**Tyler, Bressler, Paul, Harvard-Radcliffe Chorus**)
(In Memory of C. D. Jackson)

11 LEINSDORF
BACH:
Cantata No. 146 (**Tyler, Wolff, Bressler, Paul, Harvard-Radcliffe Chorus**)
Brandenburg Concerto No. 4 (**Silverstein, Dwyer, Pappoutsakis**)
Cantata No. 70 (**Tyler, Wolff, Bressler, Paul, Harvard-Radcliffe Chorus**)

JULY 16 LEINSDORF
BEETHOVEN: Symphony No 8
KODALY: Peacock Variations
WAGNER: Excerpts from "Die Gotterdammerung"

17 LEINSDORF
FINE: Toccata Concertante
BEETHOVEN: Piano Concerto No. 3 (**Istomin**)
BRAHMS: Symphony No. 2

18 LEINSDORF
WEBER: Overture to "Oberon"
BEETHOVEN: Romance in F for Violin and Orchestra (**Stern**)
DVORAK: Violin Concerto (**Stern**)
STRAUSS: Dance of Seven Veils from "Salome"
KODALY: Hary Janos Suite

JULY 23 LEINSDORF
DVORAK: Cello Concerto (**Rose**)
TCHAIKOVSKY: Symphony No. 4

24 LEINSDORF
MENDELSSOHN: Symphony No. 3 "Scottish"
BEETHOVEN: Romance in G for Violin and Orchestra (**Stern**)
SIBELIUS: Violin Concerto (**Stern**)

25 OZAWA
BEETHOVEN: Triple Concerto in C (**Stern, Rose, Istomin**)
HINDEMITH: "Konzertmusik" for Strings and Brass
Franck: Symphony in D minor
Berkshire Music Center 25th Anniversary Concert

JULY 30 MUNCH
VIVALDI: Concerto Grosso in D minor
SIBELIUS: Symphony No. 7
HONEGGER: Symphony No. 4
ROUSSEL: Bacchus et Ariane

31 LEINSDORF
TCHAIKOVSKY: Introduction to "The Queen of Spades"
PROKOFIEV: Symphony No. 6
BEETHOVEN: Violin Concerto (**Stern**)

AUGUST 1 MUNCH
MENDELSSOHN: Symphony No. 5
FRANCK: Variations for Piano and Orchestra (**Henriot-Schweitzer**)
RAVEL: Concerto in G for Piano (**Henriot-Schweitzer**)
RAVEL: "La Valse"

AUGUST 6 MARTINON
WEBER: Overture to "Der Freischutz"
SCHUMANN: Symphony No. 1
RAVEL: Tombeau de Couperin
DEBUSSY: "La Mer"

7 MARTINON
MARTINON: Overture for a Greek Tragedy
STRAVINSKY: Jeu de Cartes
BERLIOZ: Symphonie Fantastique

8 LEINSDORF
BEETHOVEN: Choral Fantasia for Piano, Chorus and Orchestra
BARTOK: Concerto for Orchestra
BEETHOVEN: Piano Concerto No. 4 (**Serkin**)

AUGUST 13 DE CARVALHO
HAYDN: Symphony No. 99 in E-flat
LUTOSLAWSKI: Jeux Venitiens
STRAVINSKY: Le Sacre du Printemps

14 LEINSDORF
STRAUSS: "Don Juan"
COPLAND: Music for a Great City
BEETHOVEN: Piano Concerto No. 5 (**Cliburn**)

15 STOKOWSKI
BACH: Passacaglia and Fugue in C minor
SCHUBERT: Symphony No. 8 "Unfinished"
SHOSTAKOVITCH: Symphony No. 5

AUGUST 20 LEINSDORF
BEETHOVEN: Overture, Leonore No. 2
WAGNER: "Lohengrin," Act I

21 LEINSDORF
WAGNER: "Lohengrin," Act II

22 LEINSDORF
BEETHOVEN: Overture, Leonore No. 3
WAGNER: "Lohengrin," Act III

Elsa - **Amara**; Lohengrin - **Konya**; Ortrud - **Gorr**; King Henry - **Hines**;
Telramund - **Dooley**; The Herald - **Marsh**; **Chorus pro Musica**

Ticket information at Festival Ticket Office, Symphony Hall, Boston, Mass. 02115, CO 6-1492

THURSDAY EVENING, April 29, *at* 8:30 *o'clock*

Third Program

Amparito Roca, Spanish March — *Texidor*

Overture to "Russlan and Ludmilla" — *Glinka*

*Clair de Lune — *Debussy*

*Voices of Spring, Waltzes — *Strauss*

Piano Concerto No. 1, in D minor, *Op.* 15 — *Brahms*

I. Maestoso
II. Adagio
III. Rondo: Allegro non troppo

Soloist: EUGENE INDJIC

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*Selection from "West Side Story" — *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight — One Hand, One Heart — Cool — America

*Chim-Chim-Cheree, from "Mary Poppins" — *Sherman & Sherman*

Exeter–Andover Medley — *arr. Bodge*

Exeter March — Non Sibi — Phillips Hymn — Royal Blue March

Among those present: Friends of the Peter Bent Brigham Hospital; New England Alumni Associations of Phillips Exeter and Andover Academies

*RCA Victor Records — Baldwin Piano

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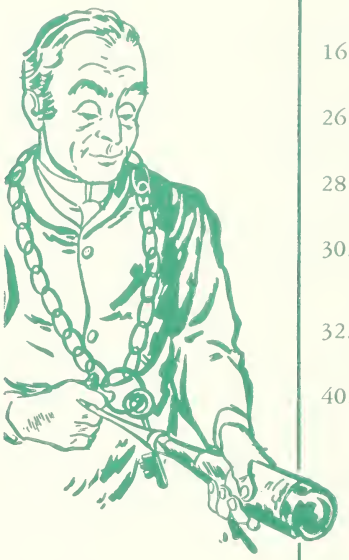

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POPS No. SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
A zesty, pleasantly dry wine

4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from Pinot Noir grapes in Napa Valley

32. ***Pastene Cabernet***
A deep, ruby colored wine, with full bouquet

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

FRIDAY EVENING, April 30, *at* 8:30 *o'clock*

Fourth Program

*Polonaise, from "Eugene Onegin" — *Tchaikovsky*

Overture, "Roman Carnival" — *Berlioz*

Ave Maria — *Bach–Gounod*

Solo Violin: Alfred Krips

*Village Swallows, Waltzes — *Josef Strauss*

---

*Capriccio Italien — *Tchaikovsky*

*Rhapsody in Blue for Piano and Orchestra — *Gershwin*

Soloist: LEO LITWIN

Selection from "Mary Poppins" — *Sherman & Sherman*

A Spoonful of Sugar — Jolly Holiday — Tuppence a Bag — Stay Awake — Supercalifragilisticexpialidocious — Chim-Chim-Cheree

*More, from "Mondo Cane" — *Ortolani & Oliviero*

Russian Sailor's Dance, from "The Red Poppy" — *Glière*

Among those present: Connecticut College Club of Boston; Friends of the Deaconess Hospital; Bouvé Boston School; Guild of Saint John of God; The Senior Forum, First Congregational Church of Winchester

*RCA Victor Records — Baldwin Piano

CHATEAU GAY

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No. 70, 71 and 72 on Wine List

NECTAROSE

The leading Vin Rosé imported from France

No. 73 ON WINE LIST

Distributed by: PRICE BROS. CO., Boston

S. S. PIERCE BOSTON

Selections

— Available on the Pops Menu —

BOLLINGER CHAMPAGNE

Favorite of London, world's most discriminating market. Imported from Ay-Champagne, France.

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Imported by us in casks from Spain's Duff Gordon, world famous shippers of sherry.

S. S. P. GOLD COAST WINES

American wines of established reputation bottled under our own House label.

TAVEL

Château d'Aqueria

A fine Vin Rosé estate-bottled at Château d'Aqueria. Best when chilled. Imported from France.

S. S. P. AMERICAN CHAMPAGNE

American Extra Dry especially produced for S. S. Pierce using French in-bottle fermentation technique.

ACKERMAN DRY ROYAL

A delicious sparkling wine imported from Saumur, France.

FOUR GREAT WHISKIES OF THE WORLD

Scotch Whisky, a blend 86.8 proof • Canadian Whisky, a blend 86.8 proof • Blended Irish Whiskey, 86 proof imported and bottled by S. S. Pierce Co., Boston, Mass. • Straight Kentucky Bourbon Whiskey, 86 proof by S. S. Pierce Co., Boston, Mass.

POPS WINE LIST

Please order by number and indicate whether you wish a bottle or ½ bottle.

CHAMPAGNES & SPARKLING WINES

		Bot.	½ Bot.
1	S. S. Pierce Extra Dry Champagne	7.25	4.25
2	Pastene Champagne	6.75	3.75
3	S. S. Pierce Sparkling Red Burgundy	7.25	4.25
4	Pastene Sparkling Burgundy	6.25	3.50
5	Great Western Extra Dry	7.25	4.25
6	*Gancia Asti Spumante	7.75	
7	Great Western Sparkling Red Burgundy	7.25	4.25
8	*Gancia Lacrima Christi	8.25	
9	*Ackerman Dry Royal Brut	7.75	
11	*DeLuze Sparkling Rosé (Pink) Burgundy	8.25	
13	*Bollinger Brut	12.00	6.75
15	*Lancer's Rosé (Pink Portuguese)	7.25	4.25
19	*Clicquot Yellow Label Brut	12.00	
70	Chateau Gay Champagne	5.75	3.25
71	Chateau Gay Sparkling Burgundy	5.75	3.25
72	Chateau Gay Pink Champagne	5.75	3.25
56	*Sichel Sparkling Liebfraumilch	8.25	
80	*Carmel Extra Dry Champagne	8.25	4.50
81	*Carmel Sparkling Burgundy	8.25	4.50
82	*Carmel Pink Champagne	8.25	

17 Champagne Cocktail for Two — 2.50

WHITE WINES

10	Pastene Riesling	3.00	
21	*DeLuze, Bordeaux Special Reserve	3.25	
12	Pastene Sauterne	3.00	2.00
23	*DeLuze, Sauternes	4.25	2.75
14	Pastene Chablis	3.00	2.00
16	Pastene Rhine Wine	3.00	2.00
18	*Sichel Liebfraumilch	5.00	3.00
20	*Sichel Zeltinger Riesling	5.25	3.25
22	*Bolla Soave	4.00	2.25
24	*Gancia Orvieto	3.25	2.25
54	*Brolio Bianco	4.00	2.25
25	*Latour, Pouilly Fuisse	4.50	2.75
27	*Lorentz, Alsatian Riesling (Vin des Templiers)	4.25	
29	*Ackerman, Vouvray	3.75	2.25
31	*Langenbach Liebfraumilch Guilden-Krone	4.50	2.75
33	*Langenbach Bernkasteler Meister-Krone	3.75	2.25
58	*Chateau de Sancerre	6.75	
83	*Carmel Hock (Dry, White)	3.00	

* Imported

WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch	1.00	2.75
Claret Lemonade	1.00	2.75

RED AND ROSÉ WINES

		Bot.	½ Bot.
26	Pastene Burgundy	3.00	2.00
39	*DeLuze Club Claret	3.50	
28	Pastene Chianti	3.00	
41	*Beaune Burgundy, Latour	5.00	2.75
43	*M. & R. Melini Chianti (Red)	3.75	2.50
30	Pastene Pinot Noir	3.00	
32	Pastene Cabernet	3.00	
34	*Brolio Chianti	4.00	2.75
36	*Bolla Valpolicella	4.00	2.25
38	*Sichel St. Julien	4.75	
86	*Carmel Concord Grape (Sweet, Red)	3.00	
35	*Tavel Chateau d'Aqueria	3.75	2.25
37	S. S. Pierce Grenache Rosé	3.00	
73	*Nectarosé	3.25	2.00
87	*Rosé of Carmel (Pink, Semi-dry)	3.00	

S. S. PIERCE GOLD COAST WINES

45	Gold Coast Haut Sauternes	2.75
47	Gold Coast Red Burgundy	2.75
49	Gold Coast Red Port	2.75
51	Gold Coast White Port	2.75
53	Gold Coast Sherry	2.75
55	Gold Coast Muscatel	2.75

SHERRIES, PORTS, MADEIRA

40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	2.75	1.75
50	Pastene Port	2.75	1.75
52	Pastene Muscatel	2.75	1.75
		Bottle	Glass
57	*Duff Gordon Amontillado (Dry)	5.00	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.50	.75
61	*Cossart Gordon Southside Madeira	4.50	.75
63	*Cockburn Ruddy Port	4.00	.75

BEER AND ALE LIST ON PAGE 17

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QUALITY BEVERAGES

17 HEAVENLY FLAVORS

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NUTS

SALADA®

INSTANT

Iced Tea

MIX

The complete tea mix with sugar and Lemon flavoring already in it.

SERVED AT THIS POPS CONCERT

POPS MENU

SANDWICHES

Baked Country Ham	.85	Cream Cheese on Date Nut	.65
Sliced Corned Beef	.85	Smoked Breast of Turkey	1.35
Country Ham and Swiss Cheese	1.00	Swiss Cheese	.65

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .65
Crackers served with Cheese

SNACKS AND KEMP'S NUTS

Pretzels		.15	Cheese Wafers		.15
Extra Large Peanuts	.35	.65	Spanish Peanuts	.30	.55
Extra Fine Cashews	.55	.85	Mixed Nuts with Peanuts	.45	.75
Mixed Nuts (no peanuts)	.65	.95			

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CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.30	Lady Fingers	.30
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Lemonade, Pitcher	2.00	Welch's Grape Juice, 4 oz.	.25

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Darjeeling Blend Tea, Pot	.30
Iced Coffee	.30	Salada Iced Tea Mix	.30

Wine List on page 13 *Beer and Ale on page 17*

Refreshments served on both balconies during the intermissions

ENTRANCE OF THE GUESTS ("TANNHÄUSER") – RICHARD WAGNER (1813–1883)

THE SCENE: The Landgrave calls his minstrel knights together in the great hall for a contest of song before himself and the various lords and ladies of the court. Their entrance is the occasion for one of the most imposing examples of processional music.

OVERTURE TO "THE MERRY WIVES OF WINDSOR" – NICOLAI (1810–1849)

Shakespeare's comedy is followed quite closely in the opera. The overture reflects the gayety with which the wives, Mrs. Ford, and Mrs. Page, take revenge on the fat and flirtatious Sir John Falstaff for sending them identical love letters. Also heard is a touch of the romancing of Fenton and Mrs. Page's daughter, Ann, and the frolicsome measures to which pretended elves flit around and tweek and thump Sir John in the moonlit forest.

FANTASIA ON "GREENSLEEVES" – VAUGHAN WILLIAMS

Now familiar as the melody of the Christmas song, "What Child Is This?" the theme of these variations was coupled in Shakespeare's time with the following lovelorn sentiments:

"Alas! my love, you do me wrong
To cast me off discourteously –
And I have loved you so long,
Delighting in your company.
Greensleeves was all my joy,
Greensleeves was my delight;
Greensleeves was my heart of gold,
And who but my Lady Greensleeves?"

EMPEROR WALTZES – JOHANN STRAUSS, JR.

Commemorating the fortieth year of the reign of Franz Josef, his emperor, Strauss achieved what has been cited as the most beautiful of all his waltzes.

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PIANO CONCERTO No. 1 – MENDELSSOHN (1809–1847)

In his twenty-second year, Mendelssohn composed his first piano concerto in G minor, opus 25, during a visit to Munich in 1831. In a letter to his father he referred to this work as "a thing quickly thrown off." He was completely enjoying his long and Grand Tour of European music capitals, and this light and spirited concerto is a product of his enjoyment. Achieving a simple condensation of the sonata form, he ingeniously bound the three movements together into an effervescent and original concerto.

CONCERT SYMPHONIQUE – CHARLES HENRY LITOLFF (1818–1891)

One of Litolff's four concerto-symphonies for piano and orchestra. They are important for their influence on other composers, notably Liszt. In these works, Litolff departed from the tradition of the piano as the dominant instrument in the concerto. He brought it into close union with the orchestra, making both equal partners in a cohesive symphonic fabric. The "Concert Symphonique" had such an impact on the thinking of Franz Liszt that he honored Litolff with the dedication of his own First Piano Concerto.

SUSAN STARR

Susan Starr began her studies at the age of three and a half in Philadelphia, under the tutelage of Eleanor Sokoloff. Two of her earlier successful public appearances took place with the Philadelphia Symphony Orchestra at the age of six and fifteen. She won the Bronze Medal in the first Mitropoulos Competition in New York in 1961. At her London debut in 1963, one reviewer commented: "Her playing should make every critic in the land sit up and take notice."

Despite the position she has won at the age of twenty in the professional musical world, she is continuing her training, presently studying with Rudolf Serkin.

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A & C Pats	.20	La Corona Coronas	.40

Robert Burns Tiparillos . . .30

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade; and his notably successful Symphony Hall Youth Concerts, which enter their seventh season next Fall.

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"BOLERO" – MAURICE RAVEL (1875–1937)

First as a ballet to a choreograph of Fokine, presented in 1928 by Ida Rubinstein, noted Parisian dancer, and oftenest afterward as a virtuoso orchestral piece, this last orchestral score of Ravel except for his two piano concertos brought him far wider fame, and richer financial return, than any of his preceding and artistically superior works.

POMP AND CIRCUMSTANCE – ELGAR (1857–1934).

Shakespeare's "Othello" provided the title, in this speech of the drama's hero in Act 3, Scene 3:

> "Farewell the neighing steed and the shrill trump.
> The spirit-stirring drum, the ear-piercing fife,
> The royal banner, and all quality,
> Pride, pomp and circumstance of glorious war!"

TRIUMPHAL MARCH FROM "AÏDA" – VERDI (1813–1901).

Rhadames, brilliant young Egyptian general, returns victorious from an expedition against the Ethiopians.

Among those witnessing his triumphal reception is Aïda, slave to Amneris, princess of Egypt. Aïda's secret is that she really is princess of Ethiopia.

"UNFINISHED" SYMPHONY – SCHUBERT (1797–1828)

This miracle of poignant beauty is unfinished only in the sense that it has but two movements instead of the four which were customary in the time of Schubert. Did his inspiration fail to carry on? After starting a third movement, he turned to other works. The abandoned symphony was not found in his home after his death.

Schubert had given the precious manuscript to a friend, who in 1865 revealed it to the Viennese conductor, Herbeck, who introduced the wonderful two movements to the world.

The Saturday night concerts will be broadcast live by the following stations:

WGBH-FM, Boston
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WCRQ, Providence

The audience would greatly help by being reasonably quiet while the conductor is on the podium.

SATURDAY EVENING, MAY 1, *at* 8:30 *o'clock*

Fifth Program

*Introduction to Act III, from "Swan Lake" — *Tchaikovsky*

Scherzo from Symphony No. 4, in F minor — *Tchaikovsky*

*Suite from "The Nutcracker" — *Tchaikovsky*

Ouverture miniature — Marche — Danse de la fée dragee — Trépak — Danse Arabe — Danse Chinoise — Danse des Mirlitons — Valse des fleurs

Piano Concerto No. 1, in G minor, *Op.* 25 — *Mendelssohn*

Molto allegro con fuoco — Andante — Presto: Molto allegro e vivace

Soloist: SUSAN STARR

*†Scherzo, from the Concert Symphonique — *Litolff*

Soloist: SUSAN STARR

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Holiday . . . . . *Boland*

Land of Our Birth . . . . . *Vaughan Williams*

Strange Music . . . . . *Forrest*

Selection from "The Sound of Music" . . . *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

TV Triptych

Theme from "The Man from U.N.C.L.E." . . . . *Goldsmith*

Big Beat Baroque (Tab) . . . . . *Mamorsky*

Theme from "The Munsters" . . . . . *Marshall*

*Colonel Bogey March . . . *Alford*

REGIS ALMA MATER

Among those present: **Regis College Guild; Bates Society, Tufts Dental School; Boston University College of Business Administration; Delta Kappa Gamma Society**

† Music loaned by courtesy of Edwin A. Fleisher Music Collection, The Free Library of Philadelphia.

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CANADA DRY

"HORA STACCATO" – DINICU–HEIFETZ.

The *hora* is a form of Rumanian folk music, which serves both for singing and the performance of a round dance. Holding each other by the hand or the waist, the dancers form a circle around the musicians, who play on plucked and bowed instruments, and perhaps a bagpipe. The rhythm is basically lively, but an air of sadness persists in the melody, which shifts from major to minor or modal scales.

"RUSSLAN AND LUDMILLA" AND GLINKA

In this opera, that incredible genius, Michael Glinka (1804–1857), produced a sense of "Russianness" which was an inspiration and model for composers of such contrasting temperaments as Tchaikovsky, Borodin, Rimsky-Korsakoff and Stravinsky.

CLAIR DE LUNE – DEBUSSY

It is orchestrated from one of the four divisions of the "Suite Bergamesque" for piano. Debussy's biographer Leon Vallas calls the suite an important work.

"The 'Clair de Lune,'" Vallas writes, "floods the third piece with an exquisite atmosphere, unmistakably Debussyan in character." In it, he says, "we find the entire Debussy of the future."

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SUNDAY EVENING, MAY 2, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Sixth Program

*Introduction to Act III, from "Lohengrin" — *Wagner*

Suite from "The Water Music" — *Handel-Harty*

Allegro — Air — Allegro deciso

Irish Tune from County Derry — *Grainger*

*Finlandia, Tone Poem — *Sibelius*

*The Animals' Carnival,
Grand Zoölogical Fantasia — *Saint-Saëns*

Introduction and Royal March of the Lion — Cocks and Hens — Horses of Tartary (Fleet Animals) — Tortoises — The Elephant — Kangaroos — Aquarium — Personages with Long Ears — The Cuckoo in the Depth of the Forest — Aviary — Pianists — Fossils — The Swan (Solo Cello: MARTIN HOHERMAN) — Finale

Soloists: LEO LITWIN and SAMUEL LIPMAN

*Roumanian Rhapsody, No. 1 — *Enesco*

*Selection from "My Fair Lady" — *Loewe*

Get Me to the Church on Time — Wouldn't It Be Loverly — I've Grown Accustomed to Her Face — I Could Have Danced All Night — On the Street Where You Live — The Rain in Spain — With a Little Bit of Luck

TV Triptych

Theme from "The Man from U.N.C.L.E." . . . . *Goldsmith*
Big Beat Baroque (Tab) . . . . . *Mamorsky*
Theme from "The Munsters" . . . . . *Marshall*

*76 Trombones, from "The Music Man" — *Willson*

Among those present: **Dean Junior College**

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VILLAGE SWALLOWS – JOSEF STRAUSS

Josef Strauss (1827–1870), brother of Johann, Jr., fell little short of equalling him in his own many dance compositions, but was hampered by life-long ill health.

He produced a total of 283 works with opus numbers, in comparison with his brother Johann's total of 477 opus numbers, to say nothing of a long list of unnumbered compositions by Johann.

PIANO CONCERTO No. 1 – JOHANNES BRAHMS (1833–1897)

Few musical works have been so long in preparation as this concerto. It was begun as early as 1853, but not finally published until 1873. Much of its content was affected by the troubled events in the life of Brahms at this time. We know that the mental derangement and untimely death in 1856 of Robert Schumann, his beloved fellow composer, inspired the passionately tragic mood of the first movement. In fact, Brahms inscribed over its main theme the words "Benedictus qui venit in nomine Domini" as a requiem for his friend.

EUGENE INDJIC. At the age of twelve, and a year later, he won the N. E. Merriweather Post Auditions. His playing amazed the judges – Arthur Fiedler, the late Cyrus W. Durgin, and Harry Ellis Dickson. In this period he was soloist in the Youth Concerts at Symphony Hall, and on the Esplanade. Now eighteen, this pupil of the virtuoso, Alexander Borovsky of Waban, won critics' praise in Denmark, Holland and Italy on vacation last year from Phillips Andover Academy.

CHIM-CHIM-CHEREE, FROM "MARY POPPINS" – RICHARD M. and ROBERT B. SHERMAN

Sung by Dick Van Dyke as the chimney-sweep, this song has a particular individuality among the cluster of good ones in Walt Disney's masterly filming of P. L. Travers' book about the magical nanny, Mary Poppins, bewitchingly played by Julie Andrews.

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TUESDAY EVENING, MAY 4, *at* 8:30 *o'clock*

SMITH NIGHT AT THE POPS

Seventh Program

*Valdres March — *Hanssen*

*Overture to "Oberon" — *Weber*

*Largo, from "Xerxes" — *Handel*

*Divertissement — *Ibert*

Introduction — Cortège — Nocturne — Valse — Parade — Finale

Piano Concerto in C, K. 467 — *Mozart*

I. Allegro maestoso
II. Andante
III. Allegro vivace assai

Soloist: JOAN PANETTI '63

Selection from "Mary Poppins" — *Sherman & Sherman*

A Spoonful of Sugar — Jolly Holiday — Tuppence a Bag — Stay Awake — Supercalifragilisticexpialidocious — Chim-Chim-Cheree

Java — *Friday–Toussant–Tyler*

*Get Me to the Church on Time, from "My Fair Lady" — *Loewe*

SMITH ALMA MATER

Among those present: State College at Boston, Junior Class

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"WEST SIDE STORY" – BERNSTEIN (b. Lawrence, Mass., 1918)

In this metamorphosis of the Romeo and Juliet story, a second generation American boy falls in love with a first generation Puerto Rican girl. Each is linked with a rival 'teen age gang, whose bickerings supply the strife which rages in the original story between Romeo's clan, the Montagues, and Juliet's, the Capulets. There is a "Ball Room" scene in a gymnasium.

POLONAISE FROM "EUGENE ONEGIN" – TCHAIKOVSKY

Appearing at a ball in Moscow (the scene in which the Polonaise is played), Onegin encounters Tatiana as wife of a prince. She has lost certain provincial social deficiencies, and quickly Onegin has lost his heart to her, and expectantly tells her so. She admits that she loves him, but that she definitely will have nothing more to do with him. With that, she leaves him.

"ROMAN CARNIVAL" OVERTURE – BERLIOZ (1803–1869).

Originally this was an introduction to Act 2 of the opera "Benvenuto Cellini." The point of departure of the libretto is an episode in the autobiography of the celebrated Florentine goldsmith and adventurer – the almost disastrous casting of the famous statue of Perseus and Medusa.

The overture is dominated by a saltarello from the carnival scene; and an aria of Cellini in the preceding act, which supplies the haunting melody for English horn.

ITALIAN CAPRICE – TCHAIKOVSKY (1840–1893)

It was begun during the composer's stay in Rome in the Winter of 1880, and the orchestration finished back in Russia.

The opening trumpet theme was inspired by a cavalry signal heard by the composer. There are snatches of Italian folk-tunes, with a brilliant Tarantella for conclusion.

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More than a century later, Charles Gounod borrowed the first prelude in this book as an accompaniment, mated it with a melody of his own and a sacred text, and the "Ave Maria" resulted.

ALFRED KRIPS

Concert-master of the Pops, he studied violin under Willy Hess, a noted concert-master of the Boston Symphony Orchestra.

Prior to joining the Orchestra here in 1934, Mr. Krips played in Europe under Walter, Furtwängler, Richard Strauss, and Klemperer. He also toured Europe as soloist in a series of chamber music concerts.

RHAPSODY IN BLUE – GERSHWIN (1898–1937)

Presentation of this work in 1924 by Paul Whiteman (who commissioned it) with his orchestra, and Gershwin as soloist, had remarkable repercussions, felt in various ways ever since. First of all, it brought national and international fame to Gershwin for having produced from the idiom of popular American music a work which in the opinion of many serious-minded musicians was as worthy of performance at "serious" concerts, as Liszt's Hungarian Rhapsodies, for example.

The orchestration was done by Whiteman's exceptionally skilled arranger, Ferde Grofé.

LEO LITWIN

His Pops debut was in "Rhapsody in Blue." Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber's "Concertstück," Addinsell's "Warsaw Concerto," Bath's "Cornish Rhapsody."

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MORE, FROM "MONDO CANE" (A DOG'S WORLD) — RIZ ORTOLANI and NINO OLIVIERO

Much controversy was aroused by the film's chronicle of the cruelties on dumb animals and humans. But opinion is not so divided about the appeal of this tune.

"SWAN LAKE" — TCHAIKOVSKY (1840–1893)

Today's dancers take delight in the music of this first of Tchaikovsky's three ballets. But its scintillating orchestration was considered too complex and confusing by the Moscow dancers — and even the conductor — entrusted with the première in 1877. "Undanceable" sections were replaced with easy bits from other ballets. A miserable failure resulted. Not until 1895, due to its enthusiastic rediscovery by the great choreographer, Marius Petipa, was it started on the road to worldwide success by the staging of its four acts, all complete.

INTRODUCTION TO ACT III, "LOHENGRIN" — WAGNER.

The music is filled with the joy of the wedding of Lohengrin and Elsa in the preceding act, and sets the mood of the first scene of Act III, which shows the bride and groom being conducted to their chamber.

ANIMALS' CARNIVAL — SAINT-SAËNS.

Among the witty touches herein: The representation of wild horses; caricatures pianists who ally themselves with speed and noise, rather than art. The tortoises crawl to the greatly retarded playing of a tune usually heard at a very rapid pace in the overture to Offenbach's "Orpheus in Hades," familiar to Pops-goers. To suggest elephants, the composer makes a ponderous use of the Dance of the Sylphs from Berlioz' "Damnation of Faust."

SAMUEL LIPMAN

His Pops debut three seasons ago with Leo Litwin in Saint-Saëns' "Carnival of the Animals" resulted in an RCA Victor recording of this work with Fiedler conducting the Pops Orchestra and the same duo.

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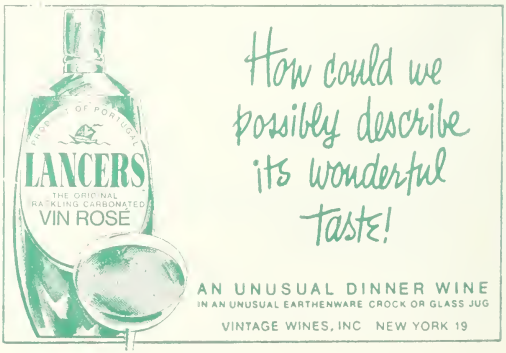

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KHATCHATURIAN: GAYNE SUITE
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RODGERS–HAMMERSTEIN: STATE FAIR
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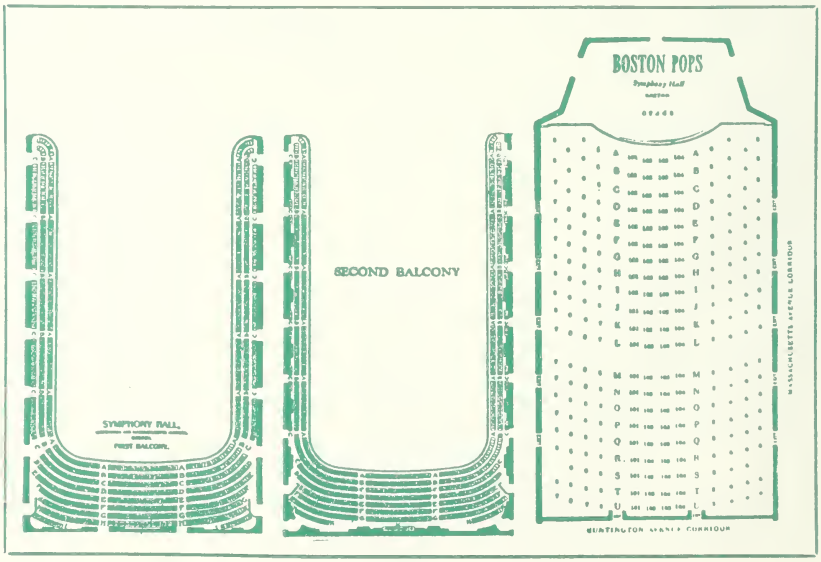
"Handel's finest orchestral composition," Herbert Weinstock calls this Suite in his attractive biography. Its spirit is that of a serenade – music originally composed to be heard outdoors, while King George I of England took an evening's trip on the Thames, with lords and ladies filling the Royal Barge, and accompanied by fifty barge-drawn musicians playing the Suite. Handel is believed to have added afterwards to the movements.

PIANO CONCERTO IN C MAJOR (K. No. 467) – MOZART.

In such works as this, Mozart settled the form of the classical concerto. Despite some modifications by his successors, for the next hundred years they adhered closely to his example in the basic considerations of form.



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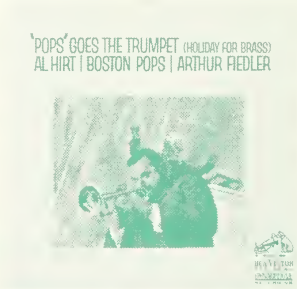
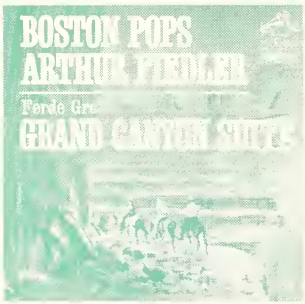
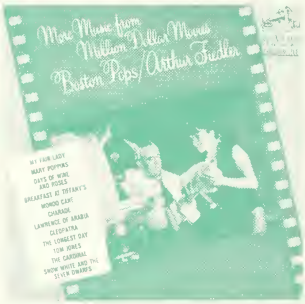
Their newest recording is of dreamy mood music in the great Pops tradition. The 12 lovely melodies include "Tenderly," "I Left My Heart in San Francisco," "September Song," "And This Is My Beloved."

And swing goes the sound of the Pops. Trumpeter Al Hirt and conductor Arthur Fiedler prove that they were made for each other as they play music that runs the gamut from 18th-century Haydn to 20th-century Hirt.





A new recording of Grofé's perennial favorite in a more-vivid-than-ever performance that shows the Pops at its glorious best. Album also includes the overture to Bernstein's Candide and Pops hits "Odalisque" and "Prelude and Fugue, in Jazz."



Top tunes from the scores of top movies all played with the distinctive Fiedler touch. Includes songs from My Fair Lady, Mary Poppins, The Longest Day, Days of Wine and Roses. A must for everyone who loves great movies and great music.

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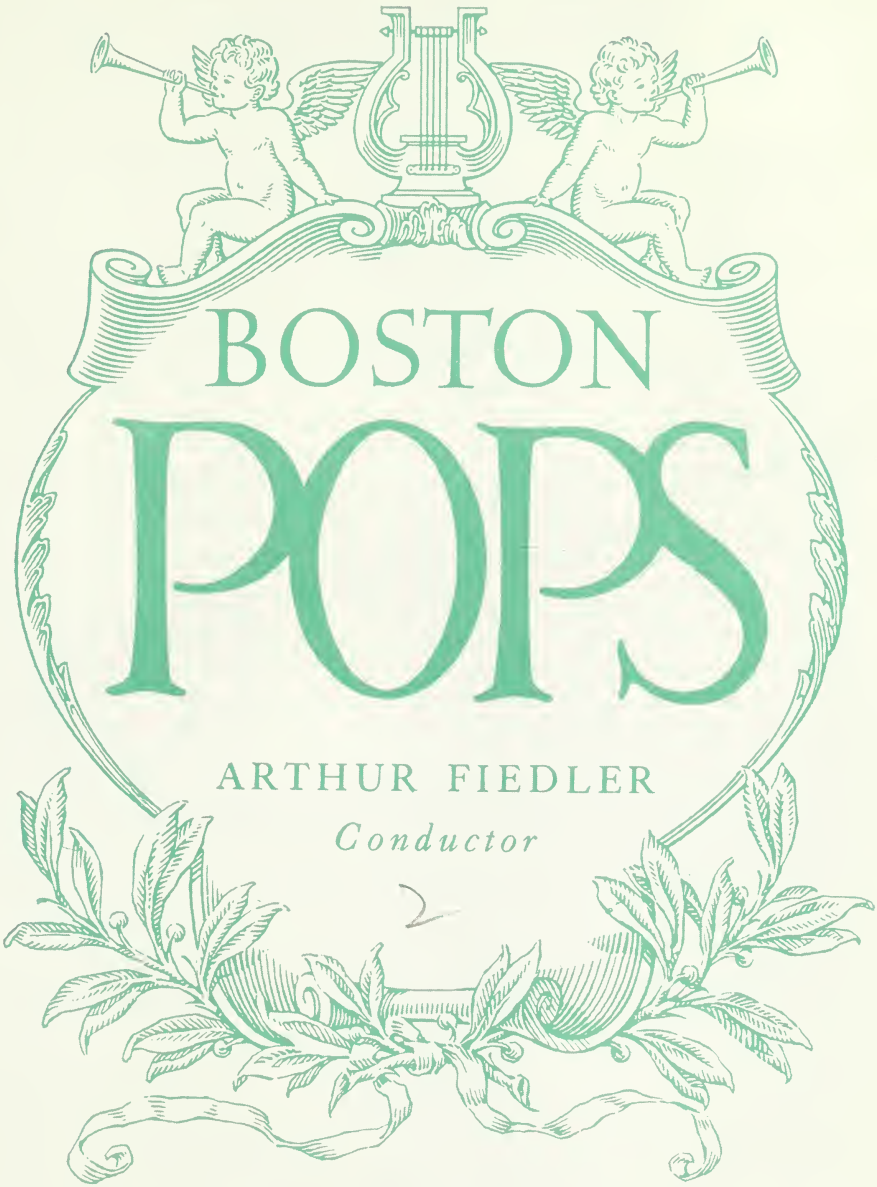

ARTHUR FIEDLER
Fiftieth Anniversary (1915–1965) as a member
of the Boston Symphony Orchestra

Thirty-sixth season as Conductor
of the Boston Pops Orchestra

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

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Herman Silberman
Stanley Benson
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Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Giora Bernstein

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Program Notes

By Laning Humphrey

Historic Pops Season

The Boston "Pops" are now in their eightieth season, and their thirty-sixth season with Arthur Fiedler as their conductor. Much musical history lies back of those two facts, and Mr. Fiedler has remarkable connections with that history. He has served the Boston Symphony Orchestra now for fifty years, in three capacities. At the age of twenty in 1915, he became the youngest member of its violin section, under the conductorship of Dr. Karl Muck. In the summer of 1916 he made his debut as a member of the Boston Pops Orchestra, with Ernst Schmidt starting off the season as conductor.

In all, during the symphony season he played as violinist or violist under the conductorships of Karl Muck, Henri Rabaud, Pierre Monteux, and Serge Koussevitzky. During his first season as "Pops" player he served under three conductors besides Schmidt — Clement Lenom, André Maquarre, and Joseph Pasternak. Subsequently he played under Agide Jacchia and Alfredo Cassella.

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TUESDAY EVENING, MAY 4, *at* 8:30 *o'clock*

SMITH NIGHT AT THE POPS

Seventh Program

*Valdres March — *Hanssen*

*Overture to "Oberon" — *Weber*

*Largo, from "Xerxes" — *Handel*

*Divertissement — *Ibert*

Introduction — Cortège — Nocturne — Valse — Parade — Finale

Piano Concerto in C, K. 467 — *Mozart*

I. Allegro maestoso
II. Andante
III. Allegro vivace assai

Soloist: JOAN PANETTI '63

Selection from "Mary Poppins" — *Sherman & Sherman*

A Spoonful of Sugar — Jolly Holiday — Tuppence a Bag — Stay Awake — Supercalifragilisticexpialidocious — Chim Chim Cheree

*Java — *Friday–Toussant–Tyler*

*Get Me to the Church on Time, from "My Fair Lady" — *Loewe*

SMITH ALMA MATER

Among those present: State College at Boston, Junior Class

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From his two careers as symphony and "Pops" player and the fact of his birth and schooling in Boston, he gained definite advantages to start him on his career as eighteenth conductor of the "Pops" in 1930. Of further advantage was his family's musical atmosphere winter and summer — his father and two paternal uncles also being members of the Orchestra's violin and viola sections. All this contributed to his skillful blending of the classical with the popular in his programs. This is illustrated in his very first "Pops" program, dated Wednesday, May 7, 1930. It included Siegfried's Rhine Journey from Wagner's "Götterdämmerung"; and Ravel's "Bolero," quite new at the time, as was music from Romberg's operetta "The New Moon."

Symphony Hall has not always been the home of the "Pops," as apparently many devotees suppose. The Hall was opened in the fall of 1900. Since it was not ready until then, the "Pops" in the summer of 1900 were heard in Mechanics Building. They started on July 11, 1885 in the old Music Hall at Hamilton Place, where Loew's Orpheum now stands. There they remained through the summer of 1899. For many years the series bore the name of "The Music Hall Promenade Concerts."

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WEDNESDAY EVENING, MAY 5, *at* 8:30 *o'clock*

Eighth Program

*Rakóczy March — *Berlioz*

Academic Festival Overture — *Brahms*

Nocturne and Scherzo, from "A Midsummer Night's Dream" — *Mendelssohn*

*Procession of the Nobles, from "Mlada" — *Rimsky-Korsakoff*

Conducted by DONALD MATTRAN

Violin Concerto in D major, Op. 61 — *Beethoven*

First Movement (Allegro ma non troppo)

Soloist: ANDREW J. GALOS

THE NEWHAMPSHIREMEN — WENDELL ORR, Director

JEANNIE FROST '67, Accompanist

The Last Words of David	*Thompson*
Soon-a-will be done	*arr. Dawson*
New Hampshire Hymn	*arr. Desrosiers*
Alma Mater	*Moore '98*

Selection from "Mary Poppins" — *Sherman & Sherman*

A Spoonful of Sugar — Jolly Holiday — Tuppence a Bag — Stay Awake — Supercalifragilisticexpialidocious — Chim Chim Cheree

*The Typewriter — *Anderson*

*Wedding Dance — *Press*

Among those present: **University of New Hampshire Alumni Association; Chamberlain School of Retailing; Katharine Gibbs Alumnæ Association; Boston Alumnæ Chapter, Alpha Phi; Cabot Corporation**

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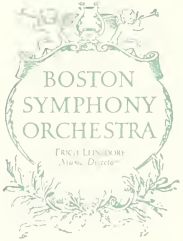

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8 WEEKS • JULY 2 - AUGUST 22, 1965

FRIDAY AND SATURDAY EVENINGS AT 8; SUNDAYS AT 2:30

JULY 2 LEINSDORF
MOZART:
Symphony No. 33, K. 319
Piano Concerto No. 9, K. 415 **(Frager)**
Symphony No. 38, K. 504

3 LEINSDORF
MOZART:
Divertimento in B-flat, K. 287
Piano Concerto No. 8, K. 414 **(Frager)**
Symphony No. 39, K. 543

4 LEINSDORF
HAYDN: Sinfonia Concertante **(Silverstein, Eskin, Gomberg, Walt)**
BEETHOVEN: Piano Concerto No. 1 **(Frank)**
MOZART: Sinfonia Concertante, K. 364 **(Silverstein, Fine)**

JULY 9 LEINSDORF
BACH: Concerto for 2 Violins **(Silverstein, Krips)**
HAYDN: Cello Concerto in C **(Eskin)**
BEETHOVEN: Rondo **(Lettvin)**
MOZART: Contradances, K. 463, 609, 535
BEETHOVEN: Piano Concerto No. 2 **(Lettvin)**

10 LEINSDORF
GLUCK: Orfeo, "The Elysian Fields" **(Tyler, Wolff, Harvard-Radcliffe Chorus)**
MOZART: Concerto for 2 Pianos, K. 365 **(Vronsky and Babin)**
BACH: Cantata 140 **(Tyler, Bressler, Paul, Harvard-Radcliffe Chorus)**
(In Memory of C. D. Jackson)

11 LEINSDORF
BACH:
Cantata No. 146 **(Tyler, Wolff, Bressler, Paul, Harvard-Radcliffe Chorus)**
Brandenburg Concerto No. 4 **(Silverstein, Dwyer, Pappoutsakis)**
Cantata No. 70 **(Tyler, Wolff, Bressler, Paul, Harvard-Radcliffe Chorus)**

JULY 16 LEINSDORF
BEETHOVEN: Symphony No. 8
KODALY: Peacock Variations
WAGNER: Excerpts from "Die Gotterdammerung"

17 LEINSDORF
FINE: Toccata Concertante
BEETHOVEN: Piano Concerto No. 3 **(Istomin)**
BRAHMS: Symphony No. 2

18 LEINSDORF
WEBER: Overture to "Oberon"
BEETHOVEN: Romance in F for Violin and Orchestra **(Stern)**
DVORAK: Violin Concerto **(Stern)**
STRAUSS: Dance of Seven Veils from "Salome"
KODALY: Hary Janos Suite

JULY 23 LEINSDORF
DVORAK: Cello Concerto **(Rose)**
TCHAIKOVSKY: Symphony No. 4

24 LEINSDORF
ROSSINI: Overture, La Scala di seta
MENDELSSOHN: Symphony No. 3 "Scottish"
BEETHOVEN: Romance in G for Violin and Orchestra **(Stern)**
SIBELIUS: Violin Concerto **(Stern)**

25 OZAWA
HINDEMITH: "Konzertmusik" for Strings and Brass
BEETHOVEN: Triple Concerto in C **(Stern, Rose, Istomin)**
FRANCK: Symphony in D minor
Berkshire Music Center 25th Anniversary Concert

JULY 30 MUNCH
VIVALDI: Concerto Grosso in D minor
SIBELIUS: Symphony No. 7
HONEGGER: Symphony No. 4
ROUSSEL: Bacchus et Ariane

31 LEINSDORF
TCHAIKOVSKY: Introduction to "The Queen of Spades"
PROKOFIEV: Symphony No. 6
BEETHOVEN: Violin Concerto **(Stern)**

AUGUST 1 MUNCH
MENDELSSOHN: Symphony No. 5
FRANCK: Variations for Piano and Orchestra **(Henriot-Schweitzer)**
RAVEL: Concerto in G for Piano **(Henriot-Schweitzer)**
RAVEL: "La Valse"

AUGUST 6 MARTINON
WEBER: Overture to "Der Freischutz"
SCHUMANN: Symphony No. 1
RAVEL: Tombeau de Couperin
DEBUSSY: "La Mer"

7 MARTINON
MARTINON: Overture for a Greek Tragedy
STRAVINSKY: Jeu de Cartes
BERLIOZ: Symphonie Fantastique

8 LEINSDORF
BEETHOVEN: Choral Fantasia for Piano, Chorus and Orchestra
BARTOK: Concerto for Orchestra
BEETHOVEN: Piano Concerto No. 4 **(Serkin)**

AUGUST 13 DE CARVALHO
HAYDN: Symphony No. 99 in E-flat
LUTOSLAWSKI: Jeux Venitiens
STRAVINSKY: Le Sacre du Printemps

14 LEINSDORF
STRAUSS: "Don Juan"
COPLAND: Music for a Great City
BEETHOVEN: Piano Concerto No. 5 **(Cliburn)**

15 STOKOWSKI
BACH: Passacaglia and Fugue in C minor
SCHUBERT: Symphony No. 8 "Unfinished"
SHOSTAKOVITCH: Symphony No. 5

AUGUST 20 LEINSDORF
BEETHOVEN: Overture, Leonore No. 1
WAGNER: "Lohengrin," Act I

21 LEINSDORF
BEETHOVEN: Overture, Leonore No. 2
WAGNER: "Lohengrin," Act II

22 LEINSDORF
BEETHOVEN: Overture, Leonore No. 3
WAGNER: "Lohengrin," Act III

Elsa - **Amara**; Lohengrin - **Konya**; Ortrud - **Gorr**; King Henry - **Hines**;
Telramund - **Dooley**; The Herald - **Marsh**; **Chorus pro Musica**

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THURSDAY EVENING, MAY 6, *at* 8:30 *o'clock*
HARRY ELLIS DICKSON Conducting

Ninth Program

*National Emblem, March — *Bagley*
*Overture to "William Tell" — *Rossini*
*Clair de Lune — *Debussy*
*Tales from the Vienna Woods, Waltzes — *Strauss*

*España, Rhapsody — *Chabrier*
*The Animals' Carnival,
Grand Zoölogical Fantasia — *Saint-Saëns*
Introduction and Royal March of the Lion — Cocks and Hens — Horses of Tartary (Fleet Animals) — Tortoises — The Elephant — Kangaroos — Aquarium — Personages with Long Ears — The Cuckoo in the Depth of the Forest — Aviary — Pianists — Fossils — The Swan (Solo Cello: MARTIN HOHERMAN) — Finale
Soloists: LEO LITWIN and SAMUEL LIPMAN

ENDICOTT COLLEGE CHORALE — WALTER L. KEITH, JR., Director
DOLORES RODRIGUEZ, Accompanist
Praise Ye the Lord . . . . . *Mendelssohn*
Greetings . . . . . *Brahms*
The Syncopated Clock . . . . *Anderson*
The Fashions Change . . . . *Berger*

Selection from "Fiddler on the Roof" — *Bock*
Fiddler on the Roof — Matchmaker, Matchmaker — Far from the Home I Love — Miracle of Miracles — Sunrise, Sunset — Anatevka — To Life

*Theme, from "The Apartment" — *Williams*
*Get Me to the Church on Time,
from "My Fair Lady" — *Loewe*

Among those present: Endicott Junior College; Mount Ida Junior College; The Robie School; Sargent College, Senior Class; Temple Emeth Sisterhood

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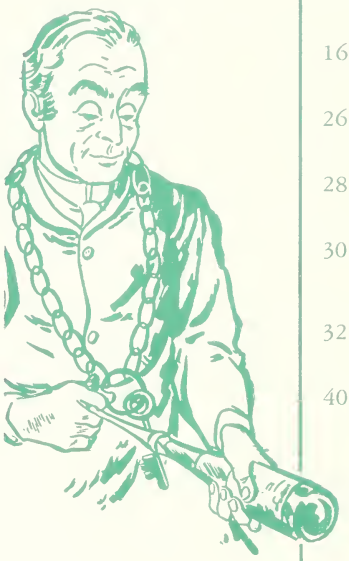

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Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from Pinot Noir grapes in Napa Valley

32. ***Pastene Cabernet***
A deep, ruby colored wine, with full bouquet

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

FRIDAY EVENING, MAY 7, *at* 8:30 *o'clock*

Tenth Program

*Slavonic Dance No. 7, in C major, *Op.* 72 — *Dvořák*

*Matinées Musicales — *Britten*

March — Nocturne — Waltz — Pantomime — Moto Perpetuo (Solfeggi e Gorgheggi)

Io sono l'umile ancella, from "Adriana Lecouvreur" — *Cilea*

Musetta's Waltz, from "La Bohème" — *Puccini*

Soloist: ELEANOR EDWARDS

*The Moldau, Symphonic Poem — *Smetana*

Piano Concerto No. 2, in D minor, *Op.* 23 — *MacDowell*

I. Larghetto calmato
II. Presto giocoso
III. Largo; molto allegro

Soloist: GARY TOWLEN

---

*Selection from "West Side Story" — *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight — One Hand, One Heart — Cool — America

*Love Is a Many-Splendored Thing — *Fain*

*Farandole, from "L'Arlésienne" Suite No. 2 — *Bizet*

Among those present: Dana Hall Alumnæ Association; Brown University; Cranston High School East Band; Lafayette Lodge, F. and A.M., Cumberland, R. I.; Sanborn Seminary Band

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26	Pastene Burgundy	3.00	2.00
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43	*M. & R. Melini Chianti (Red)	3.75	2.50
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32	Pastene Cabernet	3.00	
34	*Brolio Chianti	4.00	2.75
36	*Bolla Valpolicella	4.00	2.25
38	*Sichel St. Julien	4.75	
86	*Carmel Concord Grape (Sweet, Red)	3.00	
35	*Tavel Chateau d'Aqueria	3.75	2.25
37	S. S. Pierce Grenache Rosé	3.00	
73	*Nectarosé	3.25	2.00
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51	Gold Coast White Port	2.75
53	Gold Coast Sherry	2.75
55	Gold Coast Muscatel	2.75

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42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	2.75	1.75
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BEER AND ALE LIST ON PAGE 17

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Extra Fine Cashews	.55	.85	Mixed Nuts with Peanuts	.45	.75
Mixed Nuts (no peanuts)	.65	.95			

APPETIZERS

Fresh Shrimp Cocktail	1.30	for two 2.50
Country Ham and Swiss Cheese with Crackers	.90	for two 1.75
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Lemonade, Pitcher	2.00	Welch's Grape Juice, 4 oz.	.25

Wine Punch — See Wine List

COFFEE AND TEA

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Iced Coffee	.30	Salada Iced Tea Mix	.30

Wine List on page 13 *Beer and Ale on page 17*

Refreshments served on both balconies during the intermissions

OVERTURE TO "OBERON" – WEBER.

According to Edward Dent, the English authority on opera, "*Oberon* contains by far the best music that Weber ever wrote: the famous overture transports us at once into the realm of fairy-tale."

LARGO FROM "XERXES" – HANDEL (1685–1759).

This noble melody, dear to modern listeners at concerts, and often in church, first came out more than 200 years ago, in 1738, in Handel's only comic opera, "Xerxes" – a fiasco.

DIVERTISSEMENT – IBERT (1890–1962)

In this Suite drawn from his incidental music to "The Italian Straw Hat," the late Jacques Ibert shows his witty side in his parodies of themes from very well known compositions. But also he discloses his mastery of orchestral color.

MY FAIR LADY – FREDERICK LOEWE

This remarkable musical comedy hit takes its plot from George Bernard Shaw's satirical play, "Pygmalion." Shaw re-modeled in modern terms the old Greek story of the sculptor, Pygmalion, who fell in love with his beautiful statue, Galatea. In both the play and the musical version, Henry Higgins, professor of phonetics, tutors the cockney girl, Eliza Doolittle, with the aim of "passing her off as a duchess in three months." He wins that objective, but to the dismay of Eliza, he considers her as still beneath his own social status.

RAKÓCZY MARCH – HECTOR BERLIOZ (1803–1869)

As Berlioz was planning a professional visit to Pesth, a Viennese concertgoer told him: "If you wish to please the Hungarians, write a piece on one of their national themes." This man provided him with "a volume of old airs." From it the composer chose for orchestration the stirring march melody named in honor of Ferenz Rakóczy, leader of the Hungarian revolt in 1703.

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PIANO CONCERTO IN C MAJOR (K. No. 467) – MOZART.

In such works as this, Mozart settled the form of the classical concerto. Despite some modifications by his successors, for the next hundred years they adhered closely to his example in the basic considerations of form.

Written at the age of twenty-nine, in 1785, one hundred years after the births of Bach and Handel, and one year before Mozart's "Marriage of Figaro."

JOAN PANETTI

First a student at the Peabody Conservatory, Baltimore, she was graduated in 1963 from Smith College (*summa cum laude* in music), then took up composition at Tanglewood. She has appeared with the Baltimore Symphony, and in 1963 with the Boston Pops.

INCIDENTAL MUSIC TO "A MIDSUMMER NIGHT'S DREAM" – MENDELSSOHN (1809–1847)

After producing the lovely Overture to Shakespeare's comedy in 1826 at the age of seventeen, Mendelssohn seventeen years later achieved one of the most striking feats in musical history. This was by maintaining the supposedly inimitable witchery of that youthful triumph with incidental music covering the entire progress of the play.

THE SCHERZO serves as an introduction to Act II, with its scene of scampering fairies.

THE NOCTURNE enchantingly conveys the mood of the lovers asleep in the forest after the mischievous Puck has caused them weary wanderings.

OVERTURE TO "WILLIAM TELL" – ROSSINI (1792–1868)

Here we have virtually a series of tone pictures: Sunrise in the Alps; Alpine Storm; Calm and Shepherds' Thanksgiving; Summons to Arms and March of the Swiss Solders.

The storm music could have been suggested by the storm in Beethoven's Pastoral Symphony, which Rossini had heard with very marked interest.

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HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade; and his notably successful Symphony Hall Youth Concerts, which enter their seventh season next Fall.

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"CORTÈGE" FROM "MLADA" — RIMSKY-KORSAKOFF (1844–1908)

Four of the "Five": Cui, Moussorgsky, Borodin and Rimsky-Korsakoff, were commissioned by the Imperial Theatre, each to do one act of "Mlada," but this version was never finished. In 1889 Rimsky-Korsakoff re-wrote the available music and completed the work, including the text.

DONALD MATTRAN

Graduate of the University of Michigan with an M.M., he has served four years as Assistant Professor of Music and Director of Bands at the University of New Hampshire. He frequently appears as guest conductor of the All-State Student Music Festivals throughout New England.

VIOLIN CONCERTO, IN D MAJOR, OP. 61 – BEETHOVEN

According to Abraham Veinus, in his notable book, *The Concerto,* this work "stands, even among Beethoven's greatest masterpieces, as a model of melodic invention, spaciousness of design, sheer clarity and logic of organization."

THE SOLOIST, Andrew J. Galos, who has appeared extensively in recital and with orchestra, is now a member of the music faculty at the University of New Hampshire.

CLAIR DE LUNE – DEBUSSY

It is orchestrated from one of the four divisions of the "Suite Bergamesque" for piano. Debussy's biographer Leon Vallas calls the suite an important work.

RHAPSODY, "ESPAÑA" – CHABRIER (1841–1894)

According to Gilbert Chase, in *The Music of Spain,* "It may be said of Chabrier's 'España' that it was the most thoroughly Spanish orchestral work written up to that time, inside or outside of Spain, and that within its special genre it has never been surpassed."

The Saturday night concerts will be broadcast live by the following stations:

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The audience would greatly help by being reasonably quiet while the conductor is on the podium.

SATURDAY EVENING, MAY 8, *at* 8:30 *o'clock*

WELLESLEY COLLEGE NIGHT

Eleventh Program

*Knightsbridge March — *Coates*

*Matinées Musicales — *Britten*

March — Nocturne — Waltz — Pantomime — Moto Perpetuo (Solfeggi e Gorghetti)

Irish Tune from County Derry — *Grainger*

*Roumanian Rhapsody, No. 1 — *Enesco*

Piano Concerto No. 3, in C major, *Op.* 36 — *Prokofiev*

I. Andante; Allegro
II. Theme and Variations
III. Allegro ma non troppo

Soloist: MICHAEL ROGERS

Selection from "Fiddler on the Roof" — *Bock*

Fiddler on the Roof — Matchmaker, Matchmaker — Far from the Home I Love — Miracle of Miracles — Sunrise, Sunset — Anatevka — To Life

And I Love Her — *Lennon–McCartney*

*Look Sharp — Be Sharp — *Merrick–Bennett*

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ANIMALS' CARNIVAL – SAINT-SAËNS.

Among the witty touches herein: The representation of wild horses caricatures pianists who ally themselves with speed and noise, rather than art. The tortoises crawl to the greatly retarded playing of a tune usually heard at a very rapid pace in the overture to Offenbach's "Orpheus in Hades," familiar to Pops-goers. To suggest elephants, the composer makes a ponderous use of the Dance of the Sylphs from Berlioz' "Damnation of Faust."

LEO LITWIN

His Pops debut was in "Rhapsody in Blue." Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber's "Concertstück," Addinsell's "Warsaw Concerto," Bath's "Cornish Rhapsody."

SAMUEL LIPMAN

His Pops debut three seasons ago with Leo Litwin in Saint-Saëns' "Carnival of the Animals" resulted in an RCA Victor recording of this work with Fiedler conducting the Pops Orchestra and the same duo.

FIDDLER ON THE ROOF – BOCK

This popular musical comedy was recently voted unanimously the New York Drama Critics' Circle Award as the best musical of the year. The composer in his score manages to portray a complexity of musical culture in New York City's Russo–Yiddish ghetto.

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SUNDAY EVENING, May 9, *at* 8:30 *o'clock*

Twelfth Program

*Pomp and Circumstance, March No. 1, in D major — *Elgar*

*Overture to "Poet and Peasant" — *Suppé*

*Minuet — *Bolzoni*

*Finlandia, Tone Poem — *Sibelius*

Piano Concerto No. 3, in C major, *Op.* 26 — *Prokofiev*

I. Andante; Allegro
II. Theme and Variations
III. Allegro ma non troppo

Soloist: MICHAEL ROGERS

HARVARD BUSINESS SCHOOL TYCOONS

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*Selection from "My Fair Lady" — *Loewe*

Get Me to the Church on Time — Wouldn't It Be Loverly — I've Grown Accustomed to Her Face — I Could Have Danced All Night — On the Street Where You Live — The Rain in Spain — With a Little Bit of Luck

*Chim Chim Cheree, from "Mary Poppins" — *Sherman & Sherman*

*Hello, Dolly! — *Herman*

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SLAVONIC DANCE – DVORÁK (1841–1904).

In 1877, Brahms wrote to his own publisher, Simrock, urging him to consider publishing something of Dvořák, whom he recommended as musically worthy. He added that the man needed the money. The next year, Dvořák, as if following the lead of Brahms with his Hungarian Dances for piano, four hands, published an album of eight Slavonic Dances.

MATINÉES MUSICALES – BRITTEN (born in 1913)

With just the due spritely touch, England's most famous contemporary composer wove this work from themes of Rossini.

IO SONO L'UMILE ANCELLA, FROM "ADRIENNE LECOUVREUR" – CILEA (1866–1950)

This, the most successful opera by Cilea, was based on the Scribe and Legouvé play of 1849. It depicts the life of the famous French tragicomic actress. Mistress of Maurice of Saxony, she was reputedly poisoned by her rival, the Duchess de Bouillon.

MUSETTA'S WALTZ FROM "LA BOHÈME" – PUCCINI (1858–1924)

In the square of Rue d'Enfer, Mimi confides to Marcel her doleful story of Rudolph's unaccountable jealousy, and her suspicion that he still loves her. From within the tavern comes the voice of the flirtatious Musetta, Marcel's mistress. Her waltz song rises above the cries of the merrymakers.

ELEANOR EDWARDS

This young graduate of Oberlin College obtained her Master's degree in music from the New England Conservatory of Music, where she studied with Gladys Miller. She was one of the Boston area finalists in the Metropolitan regional auditions this season. Currently she is teaching voice at Dana Hall.

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TUESDAY EVENING, MAY 11, *at* 8:30 *o'clock*

Thirteenth Program

*Pomp and Circumstance, March No. 1, in D major — *Elgar*

*Overture to "Poet and Peasant" — *Suppé*

*Waltz of the Flowers,
from the Ballet "The Nutcracker" — *Tchaikovsky*

*Divertissement — *Ibert*
Introduction — Cortège — Nocturne — Valse — Parade — Finale

Piano Concerto No. 1, in G minor, *Op.* 25 — *Mendelssohn*
Molto allegro con fuoco — Andante — Presto: Molto allegro e vivace
Soloist: SUSAN STARR

Scherzo, from the Concert Symphonique, No. 4 — *Litolff*
Soloist: SUSAN STARR

Selection from "The Sound of Music" — *Rodgers*
The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

*Chim Chim Cheree,
from "Mary Poppins" — *Sherman & Sherman*

Songs of Dartmouth — *arr. Anderson*
Dartmouth's in Town Again — As the Backs Go Tearing By — Glory to Dartmouth — D-A-R-T-M-O-U-T-H

Among those present: Dartmouth College Alumni Association; Fisher Junior College; Newton College of the Sacred Heart

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"THE MOLDAU" – SMETANA (1824–1884)

Here the composer pictures the meeting of two streams – one cool and calm, one warm and rippling – to form the Moldau River, after passing through charming woodland scenes.

CONCERTO FOR PIANO, No. 2 – MacDOWELL (1861–1908).

The young American composer and his bride, on a combined honeymoon and journey to the groom's place of occupation as a music teacher in Germany, stopped in London. After seeing Henry Irving and Ellen Terry in "Much Ado About Nothing," MacDowell was minded to try his hand at a symphonic poem to be named "Beatrice and Benedick" from the heroine and hero of that play. But eventually he incorporated the idea in the frisky passages of the present concerto.

GARY TOWLEN

A native of Long Island, N. Y., he made his recital debut in New York City in 1955 at the age of twelve. He then toured the U.S.A. and Europe. In Spain he won the decoration of "La Cruz de Plata de la Orden de Isabel la Catolica." Recently he completed his third European tour, and on April 25 gave his fourth recital in Town Hall, N. Y. A recording by Mr. Towlen, titled "Three Americans," contains MacDowell's "Sonata Tragica," Gershwin's "Preludes," and the Della Joio "Suite."

OVERTURE TO "POET AND PEASANT" – SUPPÉ (1820–1895).

Underscoring the perennial popularity of the overture to the forgotten operetta, "Poet and Peasant," is the fact that it is available in arrangements for fifty-nine different combinations of instruments.

At the Theater an der Wien in 1847 Suppé won an exciting success with the "Country Girl." Forty-eight operettas followed, including one on the life of Schubert. Only the overtures survived from "Light Cavalry" and "Poet and Peasant."

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THIRD PIANO CONCERTO – PROKOFIEV (1891–1953)

Brilliance and gaiety mark this concerto, which according to the European critic, Alan Frank, contains the best music and the best piano part of Prokofiev's five piano concerti. Much of its popularity derives from the strong theme of the second movement.

Its date is 1917, and it is interesting to note that of established Pops favorites, the "Classical Symphony," was also composed in this youthful period.

MICHAEL RODGERS

He comes to Boston as the winner of the Michaels Award of the Ravinia Festival. Born in Missouri in 1939, he began his studies at the age of eight. By the time he was fifteen, he had won the State Competition, and had appeared nine times with the Kansas City Philharmonic Orchestra.

"FINLANDIA" – SIBELIUS (1865–1957)

When Sibelius composed this score, in 1894, his native land was governed by Russia. The deeply patriotic spirit of the music stirred the Finns to such a pitch of excitement that the Russian authorities forbade further performances in Finland.

CHIM CHIM CHEREE, FROM "MARY POPPINS" – RICHARD M. and ROBERT B. SHERMAN

Sung by Dick Van Dyke as the chimney-sweep, this song has a particular individuality among the cluster of good ones in Walt Disney's masterly filming of P. L. Travers' book about the magical nanny, Mary Poppins, bewitchingly played by Julie Andrews.

HELLO, DOLLY! – JERRY HERMAN

This is a serenade bestowed by a crowd of males on Carol Channing in the role of the widow, Mrs. Dolly Gallagher Levi, whose hobby is pairing off lonely hearts – with hopes for herself. This stage musical is based on Thornton Wilder's play, "The Matchmaker."

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PIANO CONCERTO No. 1 — MENDELSSOHN (1809–1847)

In his twenty-second year, Mendelssohn composed his first piano concerto in G minor, opus 25, during a visit to Munich in 1831. In a letter to his father he referred to this work as "a thing quickly thrown off." He was completely enjoying his long and Grand Tour of European music capitals, and this light and spirited concerto is a product of his enjoyment. Achieving a simple condensation of the sonata form, he ingeniously bound the three movements together into an effervescent and original concerto.

SUSAN STARR

Susan Starr began her studies at the age of three and a half in Philadelphia, under the tutelage of Eleanor Sokoloff. Two of her earlier successful public appearances were with the Philadelphia Orchestra at the ages of six and fifteen. She won the Bronze Medal in the first Mitropoulos Competition in New York in 1961. In Moscow in 1962 she won second prize in the international Tchaikovsky Competition.

Now only twenty-three, she has toured Russia, and has appeared with leading orchestras of America, besides those of England.

LEROY ANDERSON

Since 1936, this American composer, conductor, and organist has made several appearances as guest conductor with the Boston Pops Orchestra, which ensemble under Arthur Fiedler has recorded a number of Anderson's compositions for RCA Victor. He makes his home in Woodbury, Connecticut.

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LM-2093 CURTAIN GOING UP
LM-1879 FAMILY ALL TOGETHER
LM-2549 *FAMILY FUN WITH FAMILIAR MUSIC
LM-2744 *FAVORITE DANCES AND MARCHES
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LYRIC SUITE (EILEEN FARRELL)
LM-2556 *HEARTS IN 3/4 TIME
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IN THE LATIN FLAVOR (Dynagroove)
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CHOPIN: LES SYLPHIDES
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KHATCHATURIAN: GAYNE SUITE
LM-2745 *MUSIC AMERICA LOVES BEST
LM-2442 *MUSIC OF FRANZ LISZT
LM-2486 *MUSIC BY FRANK LOESSER
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RODGERS–HAMMERSTEIN: STATE FAIR
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AMERICAN IN PARIS
LM-2747 *SLAUGHTER ON 10TH AVENUE AND OTHER HITS FROM BIG SHOWS
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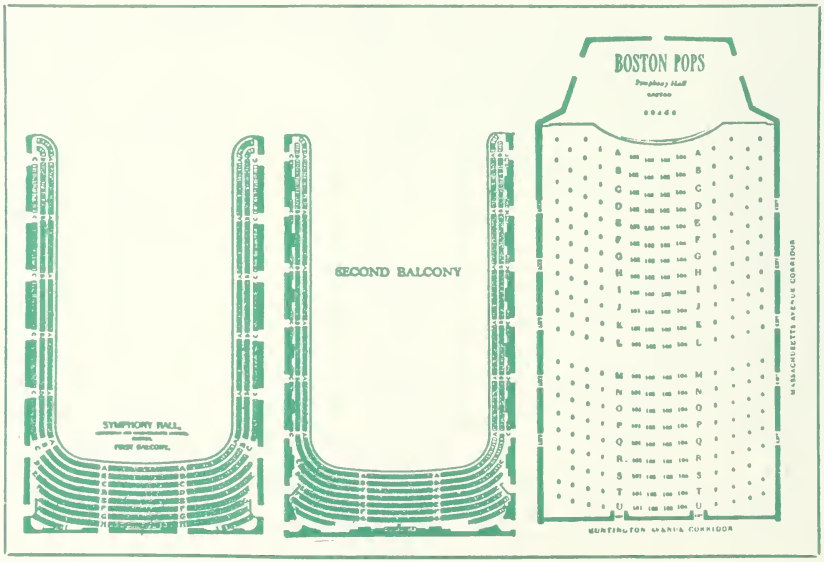

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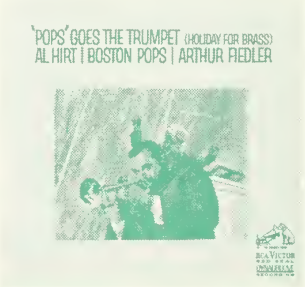
Their newest recording is of dreamy mood music in the great Pops tradition. The 12 lovely melodies include "Tenderly," "I Left My Heart in San Francisco," "September Song," "And This Is My Beloved."

And swing goes the sound of the Pops. Trumpeter Al Hirt and conductor Arthur Fiedler prove that they were made for each other as they play music that runs the gamut from 18th-century Haydn to 20th-century Hirt.



A new recording of Grofé's perennial favorite in a more-vivid-than-ever performance that shows the Pops at its glorious best. Album also includes the overture to Bernstein's Candide and Pops hits "Odalisque" and "Prelude and Fugue, in Jazz."

Top tunes from the scores of top movies all played with the distinctive Fiedler touch. Includes songs from My Fair Lady, Mary Poppins, The Longest Day, Days of Wine and Roses. A must for everyone who loves great movies and great music.

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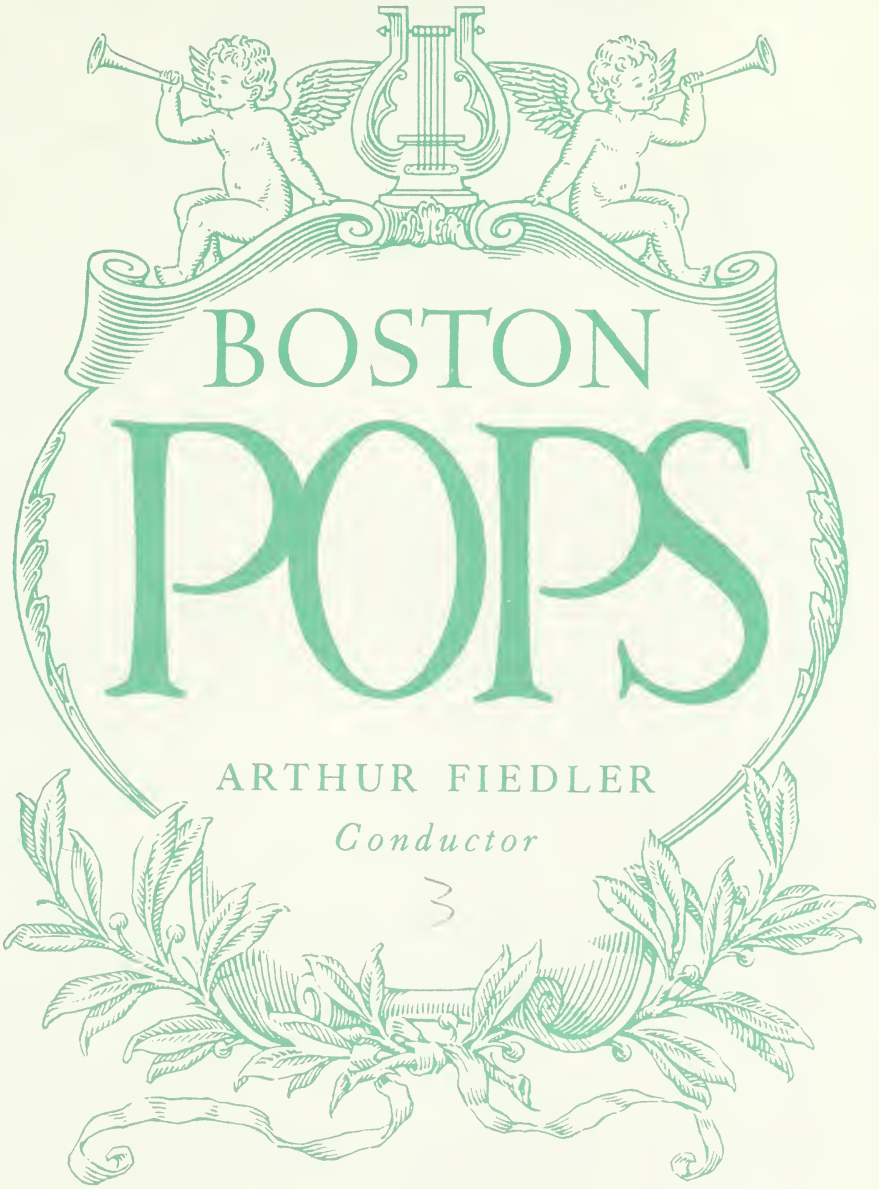

ARTHUR FIEDLER
Fiftieth Anniversary (1915–1965) as a member
of the Boston Symphony Orchestra

Thirty-sixth season as Conductor
of the Boston Pops Orchestra

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

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(EIGHTIETH SEASON, 1965)

First Violins
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Einar Hansen
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Giora Bernstein

Second Violins
Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Minot Beale
Michael Vitale
Amnon Levy

Violas
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

Basses
Henry Freeman
Henry Portnoi
Irving Frankel
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes
James Pappoutsakis
Phillip Kaplan

Piccolo
George Madsen

Oboes
John Holmes
Hugh Matheny

English Horn
Laurence Thorstenberg

Clarinets
Pasquale Cardillo
Manuel Valerio

Bass Clarinet
Rosario Mazzeo

Bassoons
Ernst Panenka
Matthew Ruggiero

Contra Bassoon
Richard Plaster

Horns
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Osbourne McConathy

Trumpets
Roger Voisin
Robert Mogilnicki
André Come
Gerard Goguen

Trombones
Josef Orosz
William Moyer
Kauko Kahila

Tuba
K. Vinal Smith

Timpani
Everett Firth

Percussion
Charles Smith
Harold Thompson
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Program Notes

By Laning Humphrey

Historic Pops Season

The Boston "Pops" are now in their eightieth season, and their thirty-sixth season with Arthur Fiedler as their conductor. Much musical history lies back of those two facts, and Mr. Fiedler has remarkable connections with that history. He has served the Boston Symphony Orchestra now for fifty years, in three capacities. At the age of twenty in 1915, he became the youngest member of its violin section, under the conductorship of Dr. Karl Muck. In the summer of 1916 he made his debut as a member of the Boston Pops Orchestra, with Ernst Schmidt starting off the season as conductor.

In all, during the symphony season he played as violinist or violist under the conductorships of Karl Muck, Henri Rabaud, Pierre Monteux, and Serge Koussevitzky. During his first season as "Pops" player he served under three conductors besides Schmidt — Clement Lenom, André Maquarre, and Joseph Pasternak. Subsequently he played under Agide Jacchia and Alfredo Cassella.

BRAVISSIMO! ARTHUR FIEDLER

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TUESDAY EVENING, MAY 11, *at* 8:30 *o'clock*

Thirteenth Program

*Pomp and Circumstance, March No. 1, in D major — *Elgar*

*Overture to "Poet and Peasant" — *Suppe*

*Waltz of the Flowers,
from the Ballet "Nutcracker" — *Tchaikovsky*

*Divertissement — *Ibert*
Introduction – Cortège – Nocturne – Valse – Parade – Finale

Piano Concerto No. 1, in G minor, *Op.* 25 — *Mendelssohn*
Molto allegro con fuoco — Andante – Presto: Molto allegro e vivace
Soloist: SUSAN STARR

*†Scherzo, from the Concert Symphonique — *Litolff*
Soloist: SUSAN STARR

Selection from "The Sound of Music" — *Rodgers*
The Sound of Music – How Can Love Survive – The Lonely Goatherd – My Favorite Things – Sixteen Going on Seventeen – So Long, Farewell – Do-Re-Mi – Edelweiss – An Ordinary Couple – No Way to Stop It – Maria – Climb Every Mountain

*Chim Chim Cheree,
from "Mary Poppins" — *Sherman & Sherman*

Songs of Dartmouth — *arr. Anderson*
Dartmouth's in Town Again – As the Backs Go Tearing By – Glory to Dartmouth – D-A-R-T-M-O-U-T-H

Among those present: **Dartmouth College Alumni Association; Fisher Junior College; Newton College of the Sacred Heart**

† Music loaned by courtesy of Edwin A. Fleisher Music Collection, The Free Library of Philadelphia.

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When the Pops Began

THE TIME: Eighty years ago, July 11, 1885. Grover Cleveland was President; George D. Robinson, Governor; Hugh O'Brien, Mayor.

THE PLACE: Boston Music Hall, on the site of the present Loew's Orpheum, with an entrance to the hall on Hamilton Place, where people today may enter the theatre. The hall was illuminated not by gas, but by the new "electric lamps." The Bell Telephone Company was a spindling child of eight years.

THE GIRL (Not at Music Hall, but a competing attraction at the theatre known as the Boston Museum): The contemporary Queen of Pulchritude was Lillian Russell, who also sang — in "Polly, the Pet of the Regiment."

THE MAN: Conductor "Ad." Neuendorff. According to the magazine, *Freund's Music and Drama,* he was "one of the most prominent conductors of our time in New York." The article continues: "He is a born conductor, one who possesses not only large musical knowledge, but, what is much rarer, a strong sympathy with the public for whose amusement and instruction he caters." (Change the name, and you have an apt characterization of his ultimate successor, Arthur Fiedler.)

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WEDNESDAY EVENING, MAY 12, *at* 8:30 *o'clock*

Fourteenth Program

Men of Ohio, March — *Fillmore*

Overture to "La Gazza Ladra" — *Rossini*

Di Provenza il mar, from "La Traviata" — *Verdi*

Toreador Song, from "Carmen" — *Bizet*

Soloist: PASQUALE ALOSA

*Dance of the Hours, from "La Gioconda" — *Ponchielli*

Piano Concerto in G major — *Ravel*

I. Allegramente
II. Adagio assai
III. Presto

Soloist: RONALD HODGES

THE REVERE HIGH SCHOOL CHORAL CLUB —
WILLIAM O. GOSS, JR., Director
EDNA GABRIEL '65, and SUSAN REID '65, Accompanists

The Heavens Are Telling . . . . . *Haydn*
Here's Love . . . . . *Willson*
The Lost Chord . . . . . *Sullivan*

Selection from "Mary Poppins" . . . *Sherman & Sherman*

A Spoonful of Sugar — Jolly Holiday — Tuppence a Bag — Stay Awake — Supercalifragilisticexpialidocious — Chim Chim Cheree

Goodbye to Vera Cruz, from the forthcoming film, "Ship of Fools" — *Gold*

*Grand Galop Chromatique — *Liszt*

Among those present: Revere High School Choral Club; Professional and Business Women's Lodge, Sons of Italy; American Institute of Banking

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8 WEEKS • JULY 2 - AUGUST 22, 1965

FRIDAY AND SATURDAY EVENINGS AT 8; SUNDAYS AT 2:30

JULY 2 LEINSDORF
MOZART:
Symphony No. 33, K. 319
Piano Concerto No. 9, K. 415 **(Frager)**
Symphony No. 38, K. 504

3 LEINSDORF
MOZART:
Divertimento in B-flat, K. 287
Piano Concerto No. 8, K. 414 **(Frager)**
Symphony No. 39, K. 543

4 LEINSDORF
HAYDN: Sinfonia Concertante **(Silverstein, Eskin, Gomberg, Walt)**
BEETHOVEN: Piano Concerto No. 1 **(Frank)**
MOZART: Sinfonia Concertante, K. 364 **(Silverstein, Fine)**

JULY 9 LEINSDORF
BACH: Concerto for 2 Violins **(Silverstein, Krips)**
HAYDN: Cello Concerto in C **(Eskin)**
BEETHOVEN: Rondo **(Lettvin)**
MOZART: Contradances, K. 463, 609, 535
BEETHOVEN: Piano Concerto No. 2 **(Lettvin)**

10 LEINSDORF
GLUCK: Orfeo, "The Elysian Fields" **(Tyler, Wolff, Harvard-Radcliffe Chorus)**
MOZART: Concerto for 2 Pianos, K. 365 **(Vronsky and Babin)**
BACH: Cantata 140 **(Tyler, Bressler, Paul, Harvard-Radcliffe Chorus)**
(In Memory of C. D. Jackson)

11 LEINSDORF
BACH:
Cantata No. 146 **(Tyler, Wolff, Bressler, Paul, Harvard-Radcliffe Chorus)**
Brandenburg Concerto No. 4 **(Silverstein, Dwyer, Pappoutsakis)**
Cantata No. 70 **(Tyler, Wolff, Bressler, Paul, Harvard-Radcliffe Chorus)**

JULY 16 LEINSDORF
BEETHOVEN: Symphony No. 8
KODALY: Peacock Variations
WAGNER: Excerpts from "Die Gotterdammerung"

17 LEINSDORF
FINE: Toccata Concertante
BEETHOVEN: Piano Concerto No. 3 **(Istomin)**
BRAHMS: Symphony No. 2

18 LEINSDORF
WEBER: Overture to "Oberon"
BEETHOVEN: Romance in F for Violin and Orchestra **(Stern)**
DVORAK: Violin Concerto **(Stern)**
STRAUSS: Dance of Seven Veils from "Salome"
KODALY: Hary Janos Suite

JULY 23 LEINSDORF
DVORAK: Cello Concerto **(Rose)**
TCHAIKOVSKY: Symphony No. 4

24 LEINSDORF
ROSSINI: Overture, La Scala di seta
MENDELSSOHN: Symphony No. 3 "Scottish"
BEETHOVEN: Romance in G for Violin and Orchestra **(Stern)**
SIBELIUS: Violin Concerto **(Stern)**

25 OZAWA
HINDEMITH: "Konzertmusik" for Strings and Brass
BEETHOVEN: Triple Concerto in C **(Stern, Rose, Istomin)**
FRANCK: Symphony in D minor
Berkshire Music Center 25th Anniversary Concert

JULY 30 MUNCH
VIVALDI: Concerto Grosso in D minor
SIBELIUS: Symphony No. 7
HONEGGER: Symphony No. 4
ROUSSEL: Bacchus et Ariane

31 LEINSDORF
TCHAIKOVSKY: Introduction to "The Queen of Spades"
PROKOFIEV: Symphony No. 6
BEETHOVEN: Violin Concerto **(Stern)**

AUGUST 1 MUNCH
MENDELSSOHN: Symphony No. 5
FRANCK: Variations for Piano and Orchestra **(Henriot-Schweitzer)**
RAVEL: Concerto in G for Piano **(Henriot-Schweitzer)**
RAVEL: "La Valse"

AUGUST 6 MARTINON
WEBER: Overture to "Der Freischutz"
SCHUMANN: Symphony No. 1
RAVEL: Tombeau de Couperin
DEBUSSY: "La Mer"

7 MARTINON
MARTINON: Overture for a Greek Tragedy
STRAVINSKY: Jeu de Cartes
BERLIOZ: Symphonie Fantastique

8 LEINSDORF
BEETHOVEN: Choral Fantasia for Piano, Chorus and Orchestra
BARTOK: Concerto for Orchestra
BEETHOVEN: Piano Concerto No. 4 **(Serkin)**

AUGUST 13 DE CARVALHO
HAYDN: Symphony No. 99 in E-flat
LUTOSLAWSKI: Jeux Venitiens
STRAVINSKY: Le Sacre du Printemps

14 LEINSDORF
STRAUSS: "Don Juan"
COPLAND: Music for a Great City
BEETHOVEN: Piano Concerto No. 5 **(Cliburn)**

15 STOKOWSKI
BACH: Passacaglia and Fugue in C minor
SCHUBERT: Symphony No. 8 "Unfinished"
SHOSTAKOVITCH: Symphony No. 5

AUGUST 20 LEINSDORF
BEETHOVEN: Overture, Leonore No. 1
WAGNER: "Lohengrin," Act I

21 LEINSDORF
BEETHOVEN: Overture, Leonore No. 2
WAGNER: "Lohengrin," Act II

22 LEINSDORF
BEETHOVEN: Overture, Leonore No. 3
WAGNER: "Lohengrin," Act III

Elsa - **Amara**; Lohengrin - **Konya**; Ortrud - **Gorr**; King Henry - **Hines**; Telramund - **Dooley**; The Herald - **Marsh**; **Chorus pro Musica**

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THURSDAY EVENING, MAY 13, *at* 8:30 *o'clock*

BOWDOIN NIGHT

Fifteenth Program

*Introduction to Act III, from "Lohengrin" — *Wagner*

Overture to "Russlan and Ludmilla" — *Glinka*

*Rhapsody on a Theme of Paganini, for Piano and Orchestra — *Rachmaninoff*

Soloist: RONALD HODGES

BOWDOIN COLLEGE GLEE CLUB — ROBERT K. BECKWITH, Director

BRENT CORSON '68, and FRANK TONGE '67, Accompanists

Rise, Sons of Bowdoin . . . . — *Burnett-Sills '01*

Glorious Apollo . . . . . — *Webbe*

Festgesang an die Künstler . — *Mendelssohn*

Do-Don't Toucha My Garment . . — *arr. Shaw*

THEODORE DAVIS '67, Baritone

The Boatman's Dance . . . . — *Copland*

ROGER HINCHLIFFE '66, Tenor

Richard de Castre's Prayer to Jesus . . — *Ferry*

Entrance and March of the Peers, from "Iolanthe" . . . — *Sullivan*

THE MEDDIEBEMPSTERS — JEFFREY RUTHERFORD '66, Director

A Lovely Way to Spend an Evening . . — *arr. Hays '61*

When Frances Dances with Me . . — *Traditional*

I Married an Angel . . . . . — *arr. Randall '57*

Eadie of the Eagle Hotel . . . . — *Hays '61*

Cole Porter Greats

Introduction — Wunderbar — Love for Sale — I Love Paris — In the Still of the Night — Night and Day — I Get a Kick Out of You — Blow, Gabriel, Blow

Ric Rac Polka, from the forthcoming film, "Ship of Fools" — *Gold*

BOWDOIN COLLEGE MEDLEY — *arr. Bodge*

Glasses Clinking High — Bowdoin We Sing — Beneath the Pines — Forward the White — Bowdoin Beata

Conducted by ROBERT K. BECKWITH

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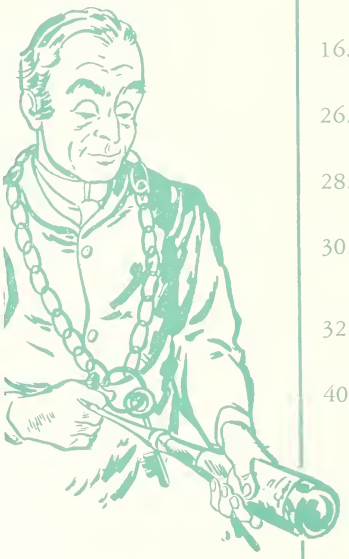

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10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from Pinot Noir grapes in Napa Valley

32. ***Pastene Cabernet***
A deep, ruby colored wine, with full bouquet

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

FRIDAY EVENING, MAY 14, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Sixteenth Program

*Washington Post, March — *Sousa*

Romeo and Juliet, Overture-Fantasia — *Tchaikovsky*

*Theme from "Exodus" — *Gold*

*Village Swallows, Waltzes — *Josef Strauss*

Piano Concerto in G major — *Ravel*

I. Allegramente
II. Adagio assai
III. Presto

Soloist: RONALD HODGES

THE ORPHEAN CLUB OF LASELL JUNIOR COLLEGE —
JAMES H. REMLEY, Director
FRANK C. TAYLOR, II, Accompanist

Emitte Spiritum Tuum . . . . . *Schuetky*
I Enjoy Being a Girl . . . . . *Rodgers*
You'll Never Walk Alone . . . . . *Rodgers*

ALMA MATER

Selection from "The Sound of Music" . . . *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

*Days of Wine and Roses . . . . . *Mancini*

*Mack the Knife, from "The Threepenny Opera" . . *Weill*

Among those present: Lasell Junior College;
Washington Northeast School District

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— Available on the Pops Menu —

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1	S. S. Pierce Extra Dry Champagne	7.25	4.25
2	Pastene Champagne	6.75	3.75
3	S. S. Pierce Sparkling Red Burgundy	7.25	4.25
4	Pastene Sparkling Burgundy	6.25	3.50
5	Great Western Extra Dry	7.25	4.25
6	*Gancia Asti Spumante	7.75	
7	Great Western Sparkling Red Burgundy	7.25	4.25
8	*Gancia Lacrima Christi	8.25	
9	*Ackerman Dry Royal Brut	7.75	
11	*DeLuze Sparkling Rosé (Pink) Burgundy	8.25	
13	*Bollinger Brut	12.00	6.75
15	*Lancer's Rosé (Pink Portuguese)	7.25	4.25
19	*Clicquot Yellow Label Brut	12.00	
70	Chateau Gay Champagne	5.75	3.25
71	Chateau Gay Sparkling Burgundy	5.75	3.25
72	Chateau Gay Pink Champagne	5.75	3.25
56	*Sichel Sparkling Liebfraumilch	8.25	
80	*Carmel Extra Dry Champagne	8.25	4.50
81	*Carmel Sparkling Burgundy	8.25	4.50
82	*Carmel Pink Champagne	8.25	

17 Champagne Cocktail for Two — 2.50

WHITE WINES

10	Pastene Riesling	3.00	
21	*DeLuze, Bordeaux Special Reserve	3.25	
12	Pastene Sauterne	3.00	2.00
23	*DeLuze, Sauternes	4.25	2.75
14	Pastene Chablis	3.00	2.00
16	Pastene Rhine Wine	3.00	2.00
18	*Sichel Liebfraumilch	5.00	3.00
20	*Sichel Zeltinger Riesling	5.25	3.25
22	*Bolla Soave	4.00	2.25
24	*Gancia Orvieto	3.25	2.25
54	*Brolio Bianco	4.00	2.25
25	*Latour, Pouilly Fuisse	4.50	2.75
27	*Lorentz, Alsatian Riesling (Vin des Templiers)	4.25	
29	*Ackerman, Vouvray	3.75	2.25
31	*Langenbach Liebfraumilch Guilden-Krone	4.50	2.75
33	*Langenbach Bernkasteler Meister-Krone	3.75	2.25
58	*Chateau de Sancerre	6.75	
83	*Carmel Hock (Dry, White)	3.00	

WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch	1.00	2.75
Claret Lemonade	1.00	2.75

RED AND ROSÉ WINES

		Bot.	½ Bot.
26	Pastene Burgundy	3.00	2.00
39	*DeLuze Club Claret	3.50	
28	Pastene Chianti	3.00	
41	*Beaune Burgundy, Latour	5.00	2.75
43	*M. & R. Melini Chianti (Red)	3.75	2.50
30	Pastene Pinot Noir	3.00	
32	Pastene Cabernet	3.00	
34	*Brolio Chianti	4.00	2.75
36	*Bolla Valpolicella	4.00	2.25
38	*Sichel St. Julien	4.75	
86	*Carmel Concord Grape (Sweet, Red)	3.00	
35	*Tavel Chateau d'Aqueria	3.75	2.25
37	S. S. Pierce Grenache Rosé	3.00	
73	*Nectarosé	3.25	2.00
87	*Rosé of Carmel (Pink, Semi-dry)	3.00	

S. S. PIERCE GOLD COAST WINES

45	Gold Coast Haut Sauternes	2.75
47	Gold Coast Red Burgundy	2.75
49	Gold Coast Red Port	2.75
51	Gold Coast White Port	2.75
53	Gold Coast Sherry	2.75
55	Gold Coast Muscatel	2.75

SHERRIES, PORTS, MADEIRA

40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	2.75	1.75
50	Pastene Port	2.75	1.75
52	Pastene Muscatel	2.75	1.75
		Bottle	Glass
57	*Duff Gordon Amontillado (Dry)	5.00	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.50	.75
61	*Cossart Gordon Southside Madeira	4.50	.75
63	*Cockburn Ruddy Port	4.00	.75

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BEER AND ALE LIST ON PAGE 17

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Baked Country Ham	.85	Cream Cheese on Date Nut	.65
Sliced Corned Beef	.85	Smoked Breast of Turkey	1.35
Country Ham and Swiss Cheese	1.00	Swiss Cheese	.65

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .65
Crackers served with Cheese

SNACKS AND KEMP'S NUTS

Pretzels		.15	Cheese Wafers		.15
Extra Large Peanuts	.35	.65	Spanish Peanuts	.30	.55
Extra Fine Cashews	.55	.85	Mixed Nuts with Peanuts	.45	.75
Mixed Nuts (no peanuts)	.65	.95			

APPETIZERS

Fresh Shrimp Cocktail	1.30	for two 2.50
Country Ham and Swiss Cheese with Crackers	.90	for two 1.75
Smoked Breast of Turkey, Buttered Bread Rounds	1.50	for two 2.75

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.30	Lady Fingers	.30
Italian Cookies	.30	Dobosch Torte (7 layers)	.50
Cheese Cake—Plain	.40	Petits Fours	.75

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	.80	Chocolates—2½ oz.	.30
Butter Creams	.90	Jelly Gems, Assorted	.80
Miniatures—¼ lb.	.60	Assorted Chocolates—½ lb.	.90

French Tissot Drops—hard candies .35

HOOD'S CORONET ICE CREAM

Vanilla - Chocolate - Strawberry - Coffee .40
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .55

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass	.50	Canada Dry Ginger Ale, 7 oz.	.15
Pops Punch, Pitcher	2.00	Cott Ginger Ale, 7 oz.	.15
Lemonade, Glass	.50	Simpson Spring Ginger Ale, 8 oz.	.15
Lemonade, Pitcher	2.00	Welch's Grape Juice, 4 oz.	.25

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Darjeeling Blend Tea, Pot	.30
Iced Coffee	.30	Salada Iced Tea Mix	.30

Wine List on page 13 *Beer and Ale on page 17*

Refreshments served on both balconies during the intermissions

POMP AND CIRCUMSTANCE – ELGAR (1857–1934).

Shakespeare's "Othello" provided the title, in this speech of the drama's hero in Act 3, Scene 3:

> "Farewell the neighing steed and the shrill trump.
> The spirit-stirring drum, the ear-piercing fife,
> The royal banner, and all quality,
> Pride, pomp and circumstance of glorious war!"

OVERTURE TO "POET AND PEASANT" – SUPPÉ (1820–1895).

Underscoring the perennial popularity of the overture to the forgotten operetta, "Poet and Peasant," is the fact that it is available in arrangements for fifty-nine different combinations of instruments.

At the Theater an der Wien in 1847 Suppé won an exciting success with the "Country Girl." Forty-eight operettas followed, including one on the life of Schubert. Only the overtures survived from "Light Cavalry" and "Poet and Peasant."

DIVERTISSEMENT – IBERT (1890–1962)

In this Suite drawn from his incidental music to "The Italian Straw Hat," the late Jacques Ibert shows his witty side in his parodies of themes from very well known compositions. But also he discloses his mastery of orchestral color.

PIANO CONCERTO No. 1 – MENDELSSOHN (1809–1847)

In his twenty-second year, Mendelssohn composed his first piano concerto in G minor, opus 25, during a visit to Munich in 1831. In a letter to his father he referred to this work as "a thing quickly thrown off." He was completely enjoying his long and Grand Tour of European music capitals, and this light and spirited concerto is a product of his enjoyment. Achieving a simple condensation of the sonata form, he ingeniously bound the three movements together into an effervescent and original concerto.

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CONCERT SYMPHONIQUE – CHARLES HENRY LITOLFF (1818–1891)

One of Litolff's four concerto-symphonies for piano and orchestra. They are important for their influence on other composers, notably Liszt. In these works, Litolff departed from the tradition of the piano as the dominant instrument in the concerto. He brought it into close union with the orchestra, making both equal partners in a cohesive symphonic fabric. The "Concert Symphonique" had such an impact on the thinking of Franz Liszt that he honored Litolff with the dedication of his own First Piano Concerto.

SUSAN STARR

Susan Starr began her studies at the age of three and a half in Philadelphia, under the tutelage of Eleanor Sokoloff. Two of her earlier successful public appearances were with the Philadelphia Orchestra at the ages of six and fifteen. She won the Bronze Medal in the first Mitropoulos Competition in New York in 1961. In Moscow in 1962 she won second prize in the international Tchaikovsky Competition.

On her London debut in 1963, one reviewer commented: "Her playing should make every critic in the land sit up and take notice."

Now only twenty-three, she has toured Russia, and has appeared with leading orchestras of America, besides those of England.

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Kent king	.45	Parliament	.45
Lark	.45	Raleigh plain & filter	.45
Lucky Strike	.45	Herbert Tareyton plain & filter	.45
Marlboro	.45	Winston	.45

CIGARS

Overland Perfectos	.25	Bock Panatelas	.20
Overland Londres	.20	La Corona Sublimes	.25
A & C Grenadiers	.25	La Corona Belvederes	.25
A & C Pats	.20	La Corona Coronas	.40

Robert Burns Tiparillos . . .30

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade; and his notably successful Symphony Hall Youth Concerts, which enter their seventh season next Fall.

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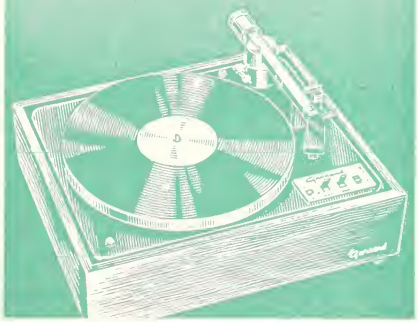

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CHIM CHIM CHEREE, FROM "MARY POPPINS" – RICHARD M. and ROBERT B. SHERMAN

Sung by Dick Van Dyke as the chimney-sweep, this song has a particular individuality among the cluster of good ones in Walt Disney's masterly filming of P. L. Travers' book about the magical nanny, Mary Poppins, bewitchingly played by Julie Andrews.

OVERTURE TO "LA GAZZA LADRA" (THE THIEVING MAGPIE) – ROSSINI

After the overture to "William Tell," this is, on points of originality, perhaps the best of Rossini's many fine overtures, according to the composer's devoted English biographer, Toye.

DI PROVENZA IL MAR FROM "LA TRAVIATA" – VERDI

Convinced that she must put an end to her illicit relationship with Alfredo, Violetta leaves with her maid for Paris. Alfredo, believing she has left him for Baron Dauphol, burns with jealousy. He is unaware that Germont, his father, is responsible for her decision. Germont urges his son to seek happiness back home in Provence. This is the theme of his aria, "Di Provenza."

TOREADOR SONG FROM "CARMEN" – BIZET

At the Lillas Pastia Inn on the outskirts of Seville, Carmen and two Gypsy companions entertain at a lively drinking and dancing party. The sound of singing in the distance heralds the arrival of the popular matador, Escamillo. In the "Toreador Song" he describes a bull fight in detail, with the dark eyes of admiring ladies intent upon his brave actions in the arena. The dark eyes that attract him now, however, are those of Carmen.

PASQUALE ALOSA

A graduate of Boston University School of Fine and Applied Arts, he is known in Boston for his recitals. This is his Symphony Hall debut. Under the tutelage of Norina Greco he is continuing his vocal studies.

The Saturday night concerts will be broadcast live by the following stations:

WGBH-FM, Boston
WCRB-AM-FM, Boston
WCRQ, Providence

The audience would greatly help by being reasonably quiet while the conductor is on the podium.

SATURDAY EVENING, MAY 15, *at* 8:30 *o'clock*

Seventeenth Program

*The Girl I Left Behind Me, from "The Irish Suite"	*Anderson*
Overture to "La Gazza Ladra"	*Rossini*
Love Theme, from the forthcoming film, "Ship of Fools"	*Gold*
*By the Beautiful Blue Danube, Waltzes	*Strauss*
Pavane	*Ravel*
Piano Concerto in G major	*Ravel*

I. Allegramente
II. Adagio assai
III. Presto

Soloist: RONALD HODGES

Selection from "Mary Poppins"	*Sherman & Sherman*

A Spoonful of Sugar — Jolly Holiday — Tuppence a Bag — Stay Awake — Supercalifragilisticexpialidocious — Chim Chim Cheree

A Hard Day's Night	*Lennon–McCartney*
Amparito Roca, Spanish March	*Texidor*

Among those present: Guild of the Infant Saviour; Forsyth Dental Center and Massachusetts Dental Hygienists' Association; Massachusetts College of Art, Student Association

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CANADA DRY

BALLET OF THE HOURS, FROM "LA GIOCONDA" – PONCHIELLI (1834–1886).

The dancers are costumed to represent the hours of dawn, day, twilight, and night. Their action portrays the triumph of light over darkness, symbolizing the conquest of evil by good.

PIANO CONCERTO IN G MAJOR – RAVEL (1875–1937)

A tinge of jazz in this work makes it interesting to compare with Gershwin's Concerto in F. Here is a Frenchman who had "arrived" as a modern European master, experimenting with an American popular idiom. Gershwin, on the other hand, famous as a writer of distinctive American entertainment music, was experimenting with an old European form in the hope of arriving as a serious composer.

RONALD HODGES, Professor of Music at Mt. Holyoke College, has an interesting background as a concert pianist. While serving in the U. S. Armed Forces, in Europe, he played command performances for Generals Eisenhower and Guiraud. Entering the Ravel International Piano Competition at Luxembourg, he won First Prize. His all-Ravel recital in the National Art Gallery in Washington, D. C., is believed to have been the first such program to be given in the United States.

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SUNDAY EVENING, MAY 16, *at* 8:30 *o'clock*

Eighteenth Program

*La Sorella, March — *Borel-Clerc*

*Matinées Musicales — *Britten*

March — Nocturne — Waltz — Pantomime — Moto Perpetuo (Solfeggi e Gorgheggi)

Candlelight and Silver Waltz, from the forthcoming film, "Ship of Fools" — *Gold*

*Overture to "Poet and Peasant" — *Suppé*

Piano Concerto in A minor, *Op.* 16 — *Grieg*

I. Allegro moderato
II. Adagio
III. Allegro marcato

Soloist: ROSALIE HOFFMAN

Selection from "Fiddler on the Roof" — *Bock*

Fiddler on the Roof — Matchmaker, Matchmaker — Far from the Home I Love — Miracle of Miracles — Sunrise, Sunset — Anatevka — To Life

TV Triptych

Theme from "The Man from U.N.C.L.E." . . . . — *Goldsmith*
Big Beat Baroque (Tab) . . . . . — *Mamorsky*
Theme from "The Munsters" . . . . . — *Marshall*

*Wedding Dance — *Press*

Among those present: Women's Aid for Heart Research

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Extra Dry #80

Pink #82 Red #81

GRAND GALOP CHROMATIQUE – LISZT (1811–1886)

The Galop dating from the middle of the 19th century is a Round-Dance in quick time with many changes of step and hopping movements. In 1838 Liszt wrote this composition and followed it about two years later with his Galop de Bal.

INTRODUCTION TO ACT III, "LOHENGRIN" – WAGNER.

The music is filled with the joy of the wedding of Lohengrin and Elsa in the preceding act, and sets the mood of the first scene of Act III, which shows the bride and groom being conducted to their chamber.

"RUSSLAN AND LUDMILLA" AND GLINKA

In this opera, that incredible genius, Michael Glinka (1804–1857), produced a sense of "Russianness" which was an inspiration and model for composers of such contrasting temperaments as Tchaikovsky, Borodin, Rimsky-Korsakoff and Stravinsky.

RHAPSODY ON A THEME OF PAGANINI – RACHMANINOFF (1873–1913)

Rachmaninoff chose the theme for this Rhapsody from a set of Paganini Caprices for solo violin. Based on the twenty-fourth Caprice, the Rhapsody is in the form of twenty-four variations, contrasting and combining the Caprice theme with that of the solemn Dies Irae chant used in requiem masses. This work shows Rachmaninoff's highly individual style of writing for piano, and his masterful and colorful treatment of large orchestra.

"ROMEO AND JULIET," OVERTURE-FANTASIA – TCHAIKOVSKY (1840–1893)

We hear representations of the strife which fills the city of Verona, due to the feud between Romeo's family, the Montagues, and Juliet's, the Capulets; then the ardent love-making of the ill-starred children of these quarreling families, and their tragic deaths.

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TUESDAY EVENING, MAY 18, *at* 8:30 *o'clock*

Nineteenth Program

*Wedding March, from "Le Coq d'Or" — *Rimsky-Korsakoff*

Prelude and Love-death, from "Tristan and Isolde" — *Wagner*

Slavonic Dance No. 7, in C major, *Op.* 72 — *Dvořák*

*España, Rhapsody — *Chabrier*

Piano Concerto in G major — *Ravel*

I. Allegramente
II. Adagio assai
III. Presto

Soloist: RONALD HODGES

COLBY JUNIOR COLLEGE CHOIR — HENRY J. WING, JR., Director
CAROLE CHAMBERS '65, Accompanist

How Excellent Thy Name — *Hanson*
Song for a Tree — *Cowell*
Velvet Shoes — *Thompson*
Alma Mater — *Kieran '34-Wing*

Selection from "Mary Poppins" — *Sherman & Sherman*

A Spoonful of Sugar — Jolly Holiday — Tuppence a Bag — Stay Awake — Supercalifragilisticexpialidocious — Chim Chim Cheree

Tango Tudesco, from the forthcoming film, "Ship of Fools" — *Gold*

*Strike Up the Band — *Gershwin-Green*

Among those present: Colby Junior College; Mount Holyoke Club of Boston; Boston School of Business Education

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VILLAGE SWALLOWS – JOSEF STRAUSS

Josef Strauss (1827–1870), brother of Johann, Jr., fell little short of equalling him in his own many dance compositions, but was hampered by life-long ill health.

He produced a total of 283 works with opus numbers, in comparison with his brother Johann's total of 477 opus numbers, to say nothing of a long list of unnumbered compositions by Johann.

THE SOUND OF MUSIC – RODGERS (born in 1902)

The guileless Rodgers–Hammerstein hit has one of the most delightful of personalities as its heroine – the irrepressible Maria (now impersonated to perfection by Julie Andrews). As a postulant in an Austrian abbey, Maria blithely breaks rules of conduct, but ingratiates herself with all the nuns and the would-be stern Abbess by the contagion of her joyous nature – her laughter, her singing. The Abbess sends her away to act as governess to the brood of children of the widowed Captain von Trapp of the Austrian Navy. Maria speedily captivates the children, and eventually causes the Captain to marry her instead of her rival, Elsa. An exciting contrast to the experiences of Maria in the Abbey and as governess comes with the taking over of Austria by the Nazis, and a thrilling escape from them by means of Maria's quick thinking.

THE GIRL I LEFT BEHIND ME – ARR. ANDERSON

Although dating back possibly as far as 1758, this tune, orchestrated by Leroy Anderson in his "Irish Suite," has remained very much alive for almost two centuries. As an example, it is heard at West Point in a marching medley each June when the graduating class is drawn up for the last time. It figures, also, in military departures without number.

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MATINÉES MUSICALES – BRITTEN (born in 1913)

With just the due spritely touch, England's most famous contemporary composer wove this work from themes of Rossini.

PIANO CONCERTO IN A MINOR – GRIEG (1843–1907)

Here the Norwegian gives us perhaps the pleasantest piano concerto written after Mendelssohn's first, in G minor.

Tchaikovsky wrote to Grieg to express his delight in it.

ROSALIE HOFFMAN has been a scholarship student with Leo Litwin under a grant from the Boston Aid to the Blind. She has attended the Perkins School in Watertown since the age of five.

The music for Liszt's Spanish Rhapsody, lately heard for the first time at the Pops, is loaned by the Edwin A. Fleisher Music Collection.

FIDDLER ON THE ROOF – BOCK

This popular musical comedy was recently voted unanimously the New York Drama Critics' Circle Award as the best musical of the year. The composer in his score manages to portray a complexity of musical culture in the Russo–Yiddish ghetto of Anatevka.

WEDDING MARCH FROM "LE COQ D'OR" – RIMSKY-KORSAKOFF (1844–1908).

The opera (and subsequent ballet) takes its title from the enchanted rooster which points out the direction of any invasion of King Dodon's kingdom. Russia's great poet, Pushkin, wrote the allegorical poem on which was based the libretto of the composer's final operatic work.

SLAVONIC DANCE – DVOŘÁK (1841–1904)

In 1877, Brahms wrote to his own publisher, Simrock, urging him to consider publishing something of Dvořák, whom he recommended as musically worthy. He added that the man needed the money. The next year, Dvořák, as if following the lead of Brahms with his Hungarian Dances for piano, four hands, published an album of eight Slavonic Dances.

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THE THREEPENNY OPERA – WEILL (1900–1950)

Back in 1728, the story of this riotous opera had its birth in London, and was named "The Beggar's Opera." John Gay won fame as father of the libretto. Exactly two hundred years later, Gay's text was rewritten by Bertholdt Brecht, one of Germany's foremost authors, and with new music by his compartiot, Kurt Weill, was sung in Berlin as "The Threepenny Opera." The work had an immense success all over Germany and many other European countries, including England, France, Holland, Denmark, Hungary, Poland, and Russia. In 1933 it turned up in New York.

John Gay chose a rascal as his hero – Macheath, a highwayman. Handsome, he attracts the love of two girls. One is Polly Peachum, daughter of an inn-keeper who receives stolen goods. Her rival is Lucy Lockit, whose father is a warden at Newgate Prison. Macheath marries Polly, and lands in jail on complaint of her mother. Lucy connives at the escape of Macheath, but he is brought back to jail and sentenced to be hanged. However, he manages to get out of that fate, and is reunited with Polly.

RHAPSODY, "ESPAÑA" – CHABRIER (1841–1849)

According to Gilbert Chase, in *The Music of Spain*, "It may be said of Chabrier's 'España' that it was the most thoroughly Spanish orchestral work written up to that time, inside or outside of Spain, and that within its special genre it has never been surpassed."

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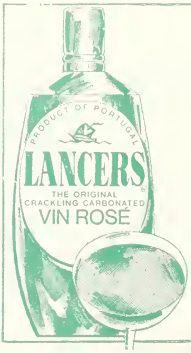

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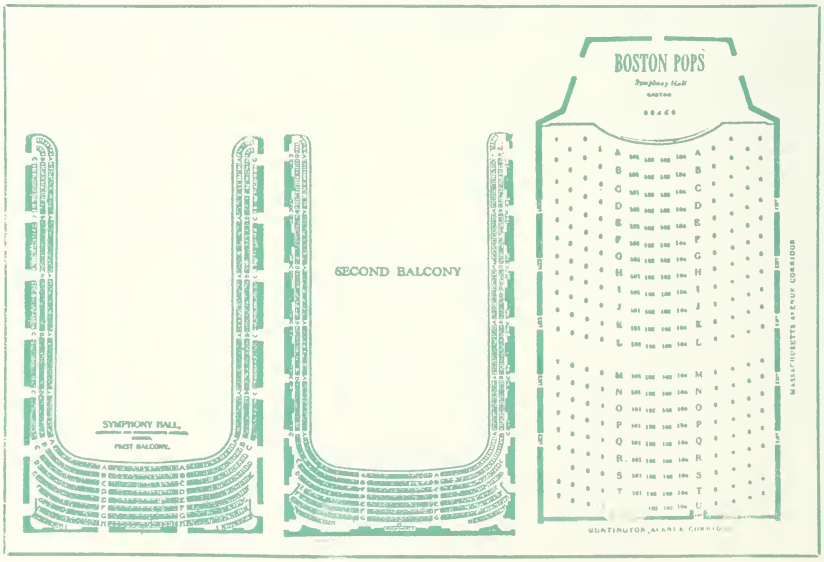
The beginning and conclusion of Wagner's great tragedy, these two excerpts summarize the tangled emotions of the entire work. Tristan, knight of Cornwall, has been sent to Ireland as escort for the Princess Isolde, who is to be wedded to his king. Aboard the returning ship, Tristan falls in love with Isolde. Seeking to avoid disloyalty to the king, he welcomes an alleged death-potion, which really is a love-potion. Isolde also partakes of it. The two are hopelessly ensnared when they disembark for the royal wedding in Cornwall. Tristan, seeking death in a duel, is badly wounded. When Isolde rushes to nurse his hurts, he dies in her arms. The "Love-Death" expresses the intensity of her love for Tristan.



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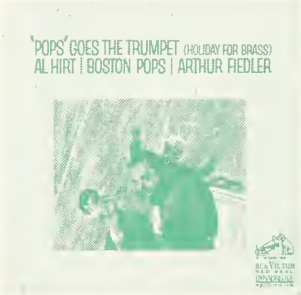

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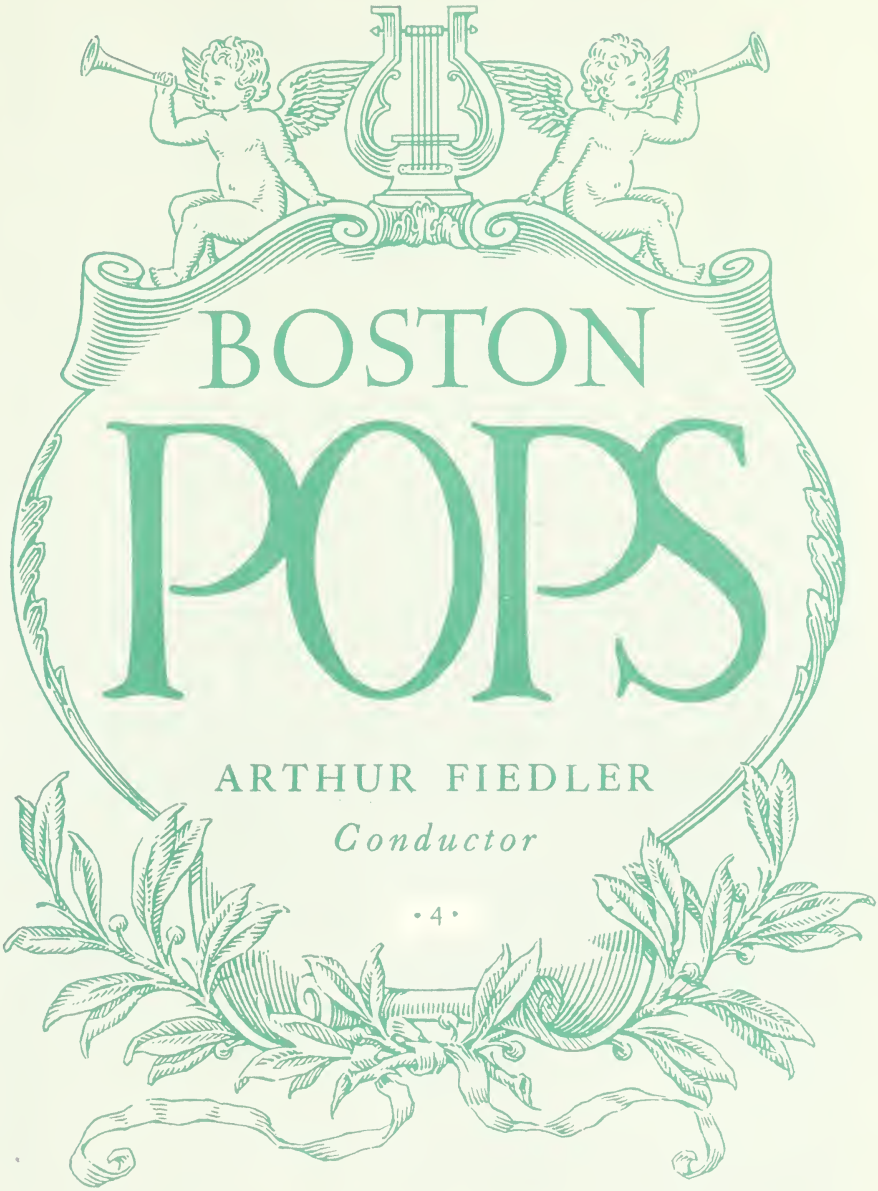

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Program Notes

By Laning Humphrey

When the Pops Began

The Time: Eighty years ago, July 11, 1885. Grover Cleveland was President; George D. Robinson, Governor; Hugh O'Brien, Mayor.

The Place: Boston Music Hall, on the site of the present Loew's Orpheum, with an entrance to the hall on Hamilton Place, where people today may enter the theatre. The hall was illuminated not by gas, but by the new "electric lamps." The Bell Telephone Company was a spindling child of eight years.

The Man: Conductor "Ad." Neuendorff. According to the magazine, *Freund's Music and Drama,* he was "one of the most prominent conductors of our time in New York." The article continues: "He is a born conductor, one who possesses not only large musical knowledge, but, what is much rarer, a strong sympathy with the public for whose amusement and instruction he caters." (Change the name, and you have an apt characterization of his ultimate successor, Arthur Fiedler.)

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TUESDAY EVENING, MAY 18, *at* 8:30 *o'clock*

Nineteenth Program

*Wedding March, from "Le Coq d'Or" — *Rimsky-Korsakoff*

Prelude and Love-death, from "Tristan and Isolde" — *Wagner*

Slavonic Dance No. 7, in C major, *Op.* 72 — *Dvořák*

*España, Rhapsody — *Chabrier*

Piano Concerto in G major — *Ravel*

I. Allegramente
II. Adagio assai
III. Presto

Soloist: RONALD HODGES

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How Excellent Thy Name . . . . *Hanson*
Song for a Tree . . . . . *Cowell*
Velvet Shoes . . . . . *Thompson*
Alma Mater . . . . . *Kieran '34–Wing*

Selection from "Mary Poppins" — *Sherman & Sherman*

A Spoonful of Sugar — Jolly Holiday — Tuppence a Bag — Stay Awake — Supercalifragilisticexpialidocious — Chim Chim Cheree

Tango Tudesco, from the forthcoming film, "Ship of Fools" — *Gold*

*Strike Up the Band — *Gershwin–Green*

Among those present: Colby Junior College; Mount Holyoke Club of Boston; Boston School of Business Education

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WEDNESDAY EVENING, MAY 19, *at* 8:30 *o'clock*

Twentieth Program

*Introduction to Act III, from "Lohengrin" — *Wagner*

Overture to "The Marriage of Figaro" — *Mozart*

†Oboe Concerto in C minor — *Marcello*

I. Allegro moderato
II. Adagio
III. Allegro

Soloist: JOHN HOLMES

*Matinées Musicales — *Britten*

March — Nocturne — Waltz — Pantomime — Moto Perpetuo (Solfeggi e Gorgheggi)

Piano Concerto No. 1, in G minor, *Op.* 25 — *Mendelssohn*

Molto allegro con fuoco — Andante — Presto: Molto allegro e vivace

Soloist: SUSAN STARR

*Marche Slave — *Tchaikovsky*

Selection from "The Sound of Music" — *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

Flirtation } from the forthcoming film,
At the Reeperbahn } "Ship of Fools" — *Gold*

*76 Trombones, from "The Music Man" — *Willson*

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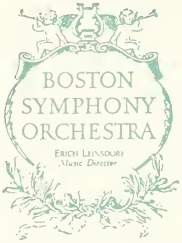

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8 WEEKS • JULY 2 - AUGUST 22, 1965

FRIDAY AND SATURDAY EVENINGS AT 8; SUNDAYS AT 2:30

JULY 2 · LEINSDORF
MOZART:
Symphony No. 33, K. 319
Piano Concerto No. 9, K. 415 **(Frager)**
Symphony No. 38, K. 504

3 LEINSDORF
MOZART:
Divertimento in B-flat, K. 287
Piano Concerto No. 8, K. 414 **(Frager)**
Symphony No. 39, K. 543

4 LEINSDORF
HAYDN: Sinfonia Concertante **(Silverstein, Eskin, Gomberg, Walt)**
BEETHOVEN: Piano Concerto No. 1 **(Frank)**
MOZART: Sinfonia Concertante, K. 364 **(Silverstein, Fine)**

JULY 9 LEINSDORF
BACH: Concerto for 2 Violins **(Silverstein, Krips)**
HAYDN: Cello Concerto in C **(Eskin)**
BEETHOVEN: Rondo **(Lettvin)**
MOZART: Contradances, K. 463, 609, 535
BEETHOVEN: Piano Concerto No. 2 **(Lettvin)**

10 LEINSDORF
GLUCK: Orfeo, "The Elysian Fields" **(Tyler, Wolff, Harvard-Radcliffe Chorus)**
MOZART: Concerto for 2 Pianos, K. 365 **(Vronsky and Babin)**
BACH: Cantata 140 **(Tyler, Bressler, Paul, Harvard-Radcliffe Chorus)** (In Memory of C. D. Jackson)

11 LEINSDORF
BACH:
Cantata No. 146 **(Tyler, Wolff, Bressler, Paul, Harvard-Radcliffe Chorus)**
Brandenburg Concerto No. 4 **(Silverstein, Dwyer, Pappoutsakis)**
Cantata No. 70 **(Tyler, Wolff, Bressler, Paul, Harvard-Radcliffe Chorus)**

JULY 16 LEINSDORF
BEETHOVEN: Symphony No. 8
KODALY: Peacock Variations
WAGNER: Excerpts from "Die Gotterdammerung"

17 LEINSDORF
FINE: Toccata Concertante
BEETHOVEN: Piano Concerto No. 3 **(Istomin)**
BRAHMS: Symphony No. 2

18 LEINSDORF
WEBER: Overture to "Oberon"
BEETHOVEN: Romance in F for Violin and Orchestra **(Stern)**
DVORAK: Violin Concerto **(Stern)**
STRAUSS: Dance of Seven Veils from "Salome"
KODALY: Hary Janos Suite

JULY 23 LEINSDORF
DVORAK: Cello Concerto **(Rose)**
TCHAIKOVSKY: Symphony No. 4

24 LEINSDORF
ROSSINI: Overture, La Scala di seta
MENDELSSOHN: Symphony No. 3 "Scottish"
BEETHOVEN: Romance in G for Violin and Orchestra **(Stern)**
SIBELIUS: Violin Concerto **(Stern)**

25 OZAWA
HINDEMITH: "Konzertmusik" for Strings and Brass
BEETHOVEN: Triple Concerto in C **(Stern, Rose, Istomin)**
FRANCK: Symphony in D minor
Berkshire Music Center 25th Anniversary Concert

JULY 30 MUNCH
VIVALDI: Concerto Grosso in D minor
SIBELIUS: Symphony No. 7
HONEGGER: Symphony No. 4
ROUSSEL: Bacchus et Ariane

31 LEINSDORF
TCHAIKOVSKY: Introduction to "The Queen of Spades"
PROKOFIEV: Symphony No. 6
BEETHOVEN: Violin Concerto **(Stern)**

AUGUST 1 MUNCH
MENDELSSOHN: Symphony No. 5
FRANCK: Variations for Piano and Orchestra **(Henriot-Schweitzer)**
RAVEL: Concerto in G for Piano **(Henriot-Schweitzer)**
RAVEL: "La Valse"

AUGUST 6 MARTINON
WEBER: Overture to "Der Freischutz"
SCHUMANN: Symphony No. 1
RAVEL: Tombeau de Couperin
DEBUSSY: "La Mer"

7 MARTINON
MARTINON: Overture for a Greek Tragedy
STRAVINSKY: Jeu de Cartes
BERLIOZ: Symphonie Fantastique

8 LEINSDORF
BEETHOVEN: Choral Fantasia for Piano, Chorus and Orchestra
BARTOK: Concerto for Orchestra
BEETHOVEN: Piano Concerto No. 4 **(Serkin)**

AUGUST 13 DE CARVALHO
HAYDN: Symphony No. 99 in E-flat
LUTOSLAWSKI: Jeux Venitiens
STRAVINSKY: Le Sacre du Printemps

14 LEINSDORF
STRAUSS: "Don Juan"
COPLAND: Music for a Great City
BEETHOVEN: Piano Concerto No. 5 **(Cliburn)**

15 STOKOWSKI
BACH: Passacaglia and Fugue in C minor
SCHUBERT: Symphony No. 8 "Unfinished"
SHOSTAKOVITCH: Symphony No. 5

AUGUST 20 LEINSDORF
BEETHOVEN: Overture, Leonore No. 1
WAGNER: "Lohengrin," Act I

21 LEINSDORF
BEETHOVEN: Overture, Leonore No. 2
WAGNER: "Lohengrin," Act II

22 LEINSDORF
BEETHOVEN: Overture, Leonore No. 3
WAGNER: "Lohengrin," Act III

Elsa - **Amara**; Lohengrin - **Konya**; Ortrud - **Gorr**; King Henry - **Hines**;
Telramund - **Dooley**; The Herald - **Marsh**; **Chorus pro Musica**

Ticket information at Festival Ticket Office, Symphony Hall, Boston, Mass. 02115, CO 6-1492

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THURSDAY EVENING, MAY 20, *at* 8:30 *o'clock*

Twenty-first Program

Amparito Roca, Spanish March — *Texidor*

*Overture to "Poet and Peasant" — *Suppé*

*Matinées Musicales — *Britten*

March — Nocturne — Waltz — Pantomime — Moto Perpetuo (Solfeggi e Gorgheggi)

Piano Concerto No. 1, in G minor, *Op.* 25 — *Mendelssohn*

Molto allegro con fuoco — Andante — Presto: Molto allegro e vivace

Soloist: SUSAN STARR

*By the Beautiful Blue Danube — *Strauss*

Selection from "Fiddler on the Roof" — *Bock*

Fiddler on the Roof — Matchmaker, Matchmaker — Far from the Home I Love — Miracle of Miracles — Sunrise, Sunset — Anatevka — To Life

---

Cole Porter Greats

Introduction — Wunderbar — Love for Sale — I Love Paris — In the Still of the Night — Night and Day — I Get a Kick Out of You — Blow, Gabriel, Blow

TV Triptych

Theme from "The Man from U.N.C.L.E." — *Goldsmith*

Big Beat Baroque (Tab) — *Mamorsky*

Theme from "The Munsters" — *Marshall*

A Hard Day's Night — *Lennon–McCartney*

Among those present: Colby Alumni Association of Boston; Boston YWCA, World Fellowship Committee; Boston School Science Association; L. G. Balfour Company

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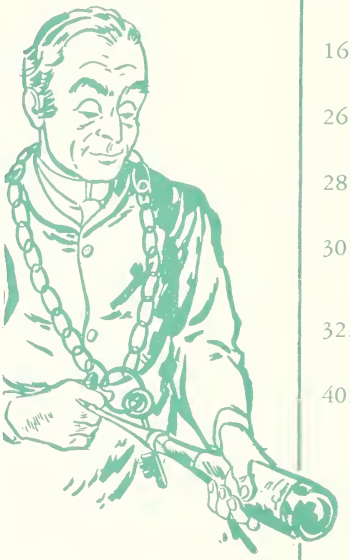

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POPS No. SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
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4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from Pinot Noir grapes in Napa Valley

32. ***Pastene Cabernet***
A deep, ruby colored wine, with full bouquet

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

Tonight's concert is being recorded live by RCA Victor, to be released next season as a Red Seal album of an actual Boston Pops performance. You can greatly help the success of the recording by being as quiet as possible during the music from the time each piece starts, and perhaps generous in applause and enthusiasm at the end of each selection.

FRIDAY EVENING, MAY 21, *at* 8:30 *o'clock*

Twenty-second Program

Amparito Roca, Spanish March — *Texidor*

*Overture to "Poet and Peasant" — *Suppé*

*Matinées Musicales — *Britten*

March — Nocturne — Waltz — Pantomime — Moto Perpetuo (Solfeggi e Gorgheggi)

Piano Concerto No. 1, in G minor, *Op.* 25 — *Mendelssohn*

Molto allegro con fuoco — Andante — Presto: Molto allegro e vivace

Soloist: SUSAN STARR

*By the Beautiful Blue Danube — *Strauss*

Selection from "Fiddler on the Roof" — *Bock*

Fiddler on the Roof — Matchmaker, Matchmaker — Far from the Home I Love — Miracle of Miracles — Sunrise, Sunset — Anatevka — To Life

Cole Porter Greats

Introduction — Wunderbar — Love for Sale — I Love Paris — In the Still of the Night — Night and Day — I Get a Kick Out of You — Blow, Gabriel, Blow

TV Triptych

Theme from "The Man from U.N.C.L.E." . . . *Goldsmith*

Big Beat Baroque (Tab) . . . . . *Mamorsky*

Theme from "The Munsters" . . . . . *Marshall*

A Hard Day's Night . . *Lennon–McCartney*

Among those present: Beaver Country Day School; Roxbury Latin School–Norwood Teachers' Association; Sanborn Seminary Chorus

*RCA VICTOR RECORDS

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2	Pastene Champagne	6.75	3.75
3	S. S. Pierce Sparkling Red Burgundy	7.25	4.25
4	Pastene Sparkling Burgundy	6.25	3.50
5	Great Western Extra Dry	7.25	4.25
6	*Gancia Asti Spumante	7.75	
7	Great Western Sparkling Red Burgundy	7.25	4.25
8	*Gancia Lacrima Christi	8.25	
9	*Ackerman Dry Royal Brut	7.75	
11	*DeLuze Sparkling Rosé (Pink) Burgundy	8.25	
13	*Bollinger Brut	12.00	6.75
15	*Lancer's Rosé (Pink Portuguese)	7.25	4.25
19	*Clicquot Yellow Label Brut	12.00	
70	Chateau Gay Champagne	5.75	3.25
71	Chateau Gay Sparkling Burgundy	5.75	3.25
72	Chateau Gay Pink Champagne	5.75	
56	*Sichel Sparkling Liebfraumilch	8.25	
80	*Carmel Extra Dry Champagne	8.25	4.50
81	*Carmel Sparkling Burgundy	8.25	4.50
82	*Carmel Pink Champagne	8.25	

17 Champagne Cocktail for Two — 2.50

WHITE WINES

10	Pastene Riesling	3.00	
21	*DeLuze, Bordeaux Special Reserve	3.25	
12	Pastene Sauterne	3.00	2.00
23	*DeLuze, Sauternes	4.25	2.75
14	Pastene Chablis	3.00	2.00
16	Pastene Rhine Wine	3.00	2.00
18	*Sichel Liebfraumilch	5.00	3.00
20	*Sichel Zeltinger Riesling	5.25	3.25
22	*Bolla Soave	4.00	2.25
24	*Gancia Orvieto	3.25	2.25
54	*Brolio Bianco	4.00	2.25
25	*Latour, Pouilly Fuisse	4.50	2.75
27	*Lorentz, Alsatian Riesling (Vin des Templiers)	4.25	
29	*Ackerman, Vouvray	3.75	2.25
31	*Langenbach Liebfraumilch Guilden-Krone	4.50	2.75
33	*Langenbach Bernkasteler Meister-Krone	3.75	2.25
58	*Chateau de Sancerre	6.75	
83	*Carmel Hock (Dry, White)	3.00	

* Imported

WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch	1.00	2.75
Claret Lemonade	1.00	2.75

RED AND ROSÉ WINES

		Bot.	½ Bot.
26	Pastene Burgundy	3.00	2.00
39	*DeLuze Club Claret	3.50	
28	Pastene Chianti	3.00	
41	*Beaune Burgundy, Latour	5.00	2.75
43	*M. & R. Melini Chianti (Red)	3.75	2.50
30	Pastene Pinot Noir	3.00	
32	Pastene Cabernet	3.00	
34	*Brolio Chianti	4.00	2.75
36	*Bolla Valpolicella	4.00	2.25
38	*Sichel St. Julien	4.75	
86	*Carmel Concord Grape (Sweet, Red)	3.00	
35	*Tavel Chateau d'Aqueria	3.75	2.25
37	S. S. Pierce Grenache Rosé	3.00	
73	*Nectarosé	3.25	2.00
87	*Rosé of Carmel (Pink, Semi-dry)	3.00	

S. S. PIERCE GOLD COAST WINES

45	Gold Coast Haut Sauternes	2.75
47	Gold Coast Red Burgundy	2.75
49	Gold Coast Red Port	2.75
51	Gold Coast White Port	2.75
53	Gold Coast Sherry	2.75
55	Gold Coast Muscatel	2.75

SHERRIES, PORTS, MADEIRA

40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	2.75	1.75
50	Pastene Port	2.75	1.75
52	Pastene Muscatel	2.75	1.75
		Bottle	Glass
57	*Duff Gordon Amontillado (Dry)	5.00	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.50	.75
61	*Cossart Gordon Southside Madeira	4.50	.75
63	*Cockburn Ruddy Port	4.00	.75

BEER AND ALE LIST ON PAGE 17

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POPS MENU

SANDWICHES

Baked Country Ham	.85	Cream Cheese on Date Nut	.65
Sliced Corned Beef	.85	Smoked Breast of Turkey	1.35
Country Ham and Swiss Cheese	1.00	Swiss Cheese	.65

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .65

Crackers served with Cheese

SNACKS AND KEMP'S NUTS

Pretzels		.15	Cheese Wafers		.15
Extra Large Peanuts	.35	.65	Spanish Peanuts	.30	.55
Extra Fine Cashews	.55	.85	Mixed Nuts with Peanuts	.45	.75
Mixed Nuts (no peanuts)	.65	.95			

APPETIZERS

Country Ham and Swiss Cheese with Crackers	.90	for two 1.75
Smoked Breast of Turkey, Buttered Bread Rounds	1.50	for two 2.75

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.30	Lady Fingers	.30
Italian Cookies	.30	Dobosch Torte (7 layers)	.50
Cheese Cake—Plain	.40	Petits Fours	.75

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	.80	Chocolates—2½ oz.	.30
Butter Creams	.90	Jelly Gems, Assorted	.80
Miniatures—¼ lb.	.60	Assorted Chocolates—½ lb.	.90

French Tissot Drops—hard candies .35

HOOD'S CORONET ICE CREAM

Vanilla - Chocolate - Strawberry - Coffee .40

Sundaes: Chocolate, Strawberry, Cherry, Pineapple .55

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass	.50	Canada Dry Ginger Ale, 7 oz.	.15
Pops Punch, Pitcher	2.00	Cott Ginger Ale, 7 oz.	.15
Lemonade, Glass	.50	Simpson Spring Ginger Ale, 8 oz.	.15
Lemonade, Pitcher	2.00	Welch's Grape Juice, 4 oz.	.25

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Darjeeling Blend Tea, Pot	.30
Iced Coffee	.30	Salada Iced Tea Mix	.30

Wine List on page 13 *Beer and Ale on page 17*

Refreshments served on both balconies during the intermissions

SLAVONIC DANCE – DVOŘÁK (1841–1904)

In 1877, Brahms wrote to his own publisher, Simrock, urging him to consider publishing something of Dvořák, whom he recommended as musically worthy. He added that the man needed the money. The next year, Dvořák, as if following the lead of Brahms with his Hungarian Dances for piano, four hands, published an album of eight Slavonic Dances.

RHAPSODY, "ESPAÑA" – CHABRIER (1841–1849)

According to Gilbert Chase, in *The Music of Spain,* "It may be said of Chabrier's 'España' that it was the most thoroughly Spanish orchestral work written up to that time, inside or outside of Spain, and that within its special genre it has never been surpassed."

PIANO CONCERTO IN G MAJOR – RAVEL (1875–1937)

A tinge of jazz in this work makes it interesting to compare with Gershwin's Concerto in F. Here is a Frenchman who had "arrived" as a modern European master, experimenting with an American popular idiom. Gershwin, on the other hand, famous as a writer of distinctive American entertainment music, was experimenting with an old European form in the hope of arriving as a serious composer.

RONALD HODGES, Professor of Music at Mt. Holyoke College, has an interesting background as a concert pianist. While serving in the U. S. Armed Forces, in Europe, he played command performances for Generals Eisenhower and Guiraud. Entering the Ravel International Piano Competition at Luxembourg, he won First Prize. His all-Ravel recital in the National Art Gallery in Washington, D. C., is believed to have been the first such program to be given in the United States.

INTRODUCTION TO ACT III, "LOHENGRIN" – WAGNER.

The music is filled with the joy of the wedding of Lohengrin and Elsa in the preceding act, and sets the mood of the first scene of Act III, which shows the bride and groom being conducted to their chamber.

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CHIM CHIM CHEREE, FROM "MARY POPPINS" — RICHARD M. and ROBERT B. SHERMAN

Sung by Dick Van Dyke as the chimney-sweep, this song has a particular individuality among the cluster of good ones in Walt Disney's masterly filming of P. L. Travers' book about the magical nanny, Mary Poppins, bewitchingly played by Julie Andrews.

OVERTURE TO "THE MARRIAGE OF FIGARO" -- MOZART.

The story of the marriage of Figaro, the resourceful barber, is really a sequel to the one recounted in Rossini's "Barber of Seville." Topsy-turvily, Mozart staged the sequel in 1786, Rossini dealt with the start in 1816. The libretti of both operas are based on two comedies of political satire by the Frenchman, Pierre Augustin Caron (1732–1799), who wrote under the name of Beaumarchais.

OBOE CONCERTO — ALESSANDRO MARCELLO

Some confusing circumstances have surrounded this work. First of all, it was published under the name of Eterico Stinfalico. This was supposed to be a pseudonym of the prolific composer, Benedetto Marcello (1686–1739), who for years was credited with the music. Eventually, scholars decided it to be really the creation of Benedetto's less famous and less productive brother, Alessandro (1684–1750).

JOHN HOLMES. Before joining the Boston Symphony Orchestra in 1946, he was oboist in the orchestras of Oklahoma City, Buffalo, Washington, D. C., and St. Louis.

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Kent king	.45	Parliament	.45
Lark	.45	Raleigh plain & filter	.45
Lucky Strike	.45	Herbert Tareyton plain & filter	.45
Marlboro	.45	Winston	.45

CIGARS

Overland Perfectos	.25	Bock Panatelas	.20
Overland Londres	.20	La Corona Sublimes	.25
A & C Grenadiers	.25	La Corona Belvederes	.25
A & C Pats	.20	La Corona Coronas	.40
Robert Burns Tiparillos	.30		

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade; and his notably successful Symphony Hall Youth Concerts, which enter their seventh season next Fall.

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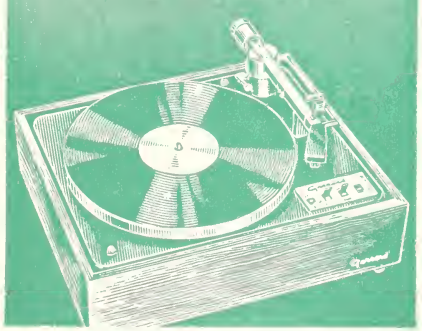

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MATINÉES MUSICALES – BRITTEN (born in 1913)

With just the due spritely touch, England's most famous contemporary composer wove this work from themes of Rossini.

PIANO CONCERTO No. 1 – MENDELSSOHN (1809–1847)

In his twenty-second year, Mendelssohn composed his first piano concerto in G minor, opus 25, during a visit to Munich in 1831. In a letter to his father he referred to this work as "a thing quickly thrown off." He was completely enjoying his long and Grand Tour of European music capitals, and this light and spirited concerto is a product of his enjoyment. Achieving a simple condensation of the sonata form, he ingeniously bound the three movements together into an effervescent and original concerto.

SUSAN STARR

Susan Starr began her studies at the age of three and a half in Philadelphia, under the tutelage of Eleanor Sokoloff. Two of her earlier successful public appearances were with the Philadelphia Orchestra at the ages of six and fifteen. She won the Bronze Medal in the first Mitropoulos Competition in New York in 1961. In Moscow in 1962 she won second prize in the international Tchaikovsky Competition.

On her London debut in 1963, one reviewer commented: "Her playing should make every critic in the land sit up and take notice."

Now only twenty-three, she has toured Russia, and has appeared with leading orchestras of America, besides those of England.

MARCHE SLAVE (Slavic – not Slave – March) – TCHAIKOVSKY.

Written in 1876 (four years before the Overture, 1812), this march was first played at a concert for the benefit of Serbs wounded in the war between Serbia and Turkey. The sombre theme which gives the special mood and Oriental orchestral color to the march was based by the composer on the Serb folk-song, "Come, My Dearest, Why So Sad This Morning?" The second principal theme is, of course, Alexis Lvov's hymn, "God Preserve the Czar," composed at the command of Nicholas I, in 1833, and ordered by him to be adopted by the Army.

The Saturday night concerts will be broadcast live by the following stations:

WGBH-FM, Boston
WCRB-AM-FM, Boston
WCRQ, Providence

The audience would greatly help by being reasonably quiet while the conductor is on the podium.

SATURDAY EVENING, MAY 22, *at* 8:30 *o'clock*

Twenty-third Program

Entrance of the Boyards	*Halvorsen*
Overture, "Roman Carnival"	*Berlioz*
*Theme from "Exodus"	*Gold*
*1812, Ouverture Solennelle	*Tchaikovsky*

Concerto No. 1, in F-sharp minor, *Op.* 1 — *Rachmaninoff*

I. Vivace
II. Andante
III. Allegro vivace

Soloist: OZAN MARSH

Cole Porter Greats

Introduction — Wunderbar — Love for Sale — I Love Paris — In the Still of the Night — Night and Day — I Get a Kick Out of You — Blow, Gabriel, Blow

*The Typewriter	*Anderson*
*Irish Washerwoman, from "The Irish Suite"	*Anderson*

Among those present: Massachusetts Kidney Foundation, Women's Committee; Federation of Franco-American Women; Brandeis University, Women's Auxiliary; Workmen's Circle; Dartmouth High School Mixed Chorus; Academy of Assumption Alumnæ; Business Women's Fellowship of Mathewson Street Church, Providence

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Sundays at 5:05
over station WCRB
1330 AM/FM 102.5

CANADA DRY

SEVENTY-SIX TROMBONES (FROM "THE MUSIC MAN") – WILLSON (b. Iowa, 1902)

Professor Hill describes a spectacular parade in which there are no less than 76 trombones, and an incredible list of band leaders including Pat Gilmore (1829–92), the great Creatore (1871–1952), and John Philip Sousa (1854–1932) who all seemed, unbelievably, to have come to River City, Iowa, on the same day. The march music is made up of quotations reflecting the spirit of the extraordinary parade existing only in the imagination of Professor Hill.

OVERTURE TO "POET AND PEASANT" – SUPPÉ (1820–1895).

Underscoring the perennial popularity of the overture to the forgotten operetta, "Poet and Peasant," is the fact that it is available in arrangements for fifty-nine different combinations of instruments.

At the Theater an der Wien in 1847 Suppé won an exciting success with the "Country Girl." Forty-eight operettas followed, including one on the life of Schubert. Only the overtures survived from "Light Cavalry" and "Poet and Peasant."

FIDDLER ON THE ROOF – BOCK

This popular musical comedy was recently voted unanimously the New York Drama Critics' Circle Award as the best musical of the year. The composer in his score manages to portray a complexity of musical culture in the Russo–Yiddish ghetto of Anatevka.

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HARRY ELLIS DICKSON Conducting

Twenty-fourth Program

*Triumphal March from "Aïda" — *Verdi*

*Overture to "The Merry Wives of Windsor" — *Nicolai*

Panis Angelicus — *Franck*

*Gaïté Parisienne" — *Offenbach*

Overture — Allegro brillante — Polka — Galop — Valse — March — Can-Can — Finale

Concerto No. 1, in F-sharp minor, *Op.* 1 — *Rachmaninoff*

I. Vivace
II. Andante
III. Allegro vivace

Soloist: OZAN MARSH

Selection from "Mary Poppins" — *Sherman & Sherman*

A Spoonful of Sugar — Jolly Holiday — Tuppence a Bag — Stay Awake — Supercalifragilisticexpialidocious — Chim Chim Cheree

*Hello, Dolly! — *Herman*

*American Patrol, March — *Meacham*

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NOT always correctly quoted, *"By* the Beautiful Blue Danube" is the exact title. It is the first line of the poem from which the composer first evolved the music as a waltz-song for male chorus and orchestra. In this form it was conducted in Boston by Strauss himself when, as guest conductor of his own music, he was a star attraction of Patrick Gilmore's stupendous "World's Peace Jubilee and International Musical Festival."

This took place in the 50,000-seat Boston Coliseum, off Copley Square, from June 17 to July 4, 1872. In the waltz song, Strauss conducted a chorus of 20,000 and an orchestra of 2,000.

"ROMAN CARNIVAL" OVERTURE – BERLIOZ (1803–1869).

Originally this was an introduction to Act 2 of the opera "Benvenuto Cellini." The point of departure of the libretto is an episode in the autobiography of the celebrated Florentine goldsmith and adventurer – the almost disastrous casting of the famous statue of Perseus and Medusa.

The overture is dominated by a saltarello from the carnival scene; and an aria of Cellini in the preceding act, which supplies the haunting melody for English horn.

PIANO CONCERTO NO. 1 – RACHMANINOFF (1873–1943)

When he was eighteen, the composer produced his First Piano Concerto. At forty-four, he revised it so drastically as to make it a new and mature, rather than youthful work.

The present soloist, Ozan Marsh, had the good fortune to hear – and has profited by – the opinion of Rachmaninoff himself as to the merits of this concerto. "I cannot understand," he confided to young Marsh, "why my First Concerto is not played more often. It is one of the best and most difficult and brilliant. In a way it is really my Third, you know, as I completely revised it after writing my Second and Third."

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ARTHUR FIEDLER, *Conductor*

Monday Evening, May 24, 1965, at 8:30

For the Benefit of the Orchestra's Pension Fund

. . *Program* . .

*National Emblem, March — *Bagley*

*Overture to "Light Cavalry" — *Suppé*

*Intermezzo, from "Cavalleria Rusticana" — *Mascagni*

*Gaïté Parisienne" — *Offenbach*

Overture — Allegro brillante — Polka — Galop — Valse — March — Can-Can — Finale

*Marche Slave — *Tchaikovsky*

*Warsaw Concerto — *Addinsell*

Soloist: LEO LITWIN

America Sings — *arr. Bodge*

Hot Time in the Old Town Tonight — I've Been Working on the Railroad — Down by the Old Mill Stream — In the Good Old Summer Time — Jingle Bells — When Irish Eyes Are Smiling — God Bless America

George M. Cohan Medley — *arr. Bodge*

Give My Regards to Broadway — Mary's a Grand Old Name — Nelly Kelly, I Love You — You're a Grand Old Flag — You Remind Me of My Mother — Harrigan — Yankee Doodle Dandy

*Classical Juke Box — *Anderson*

*Old Timers' Night at the Pops — *Lake*

Ta-Ra-Ra-Boom-De Ay — The Bowery — The Sidewalks of New York — Sweet Rosie O'Grady — Daisy — The Band Played On — After the Ball — A Hot Time in the Old Town Tonight

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OUVERTURE SOLENNELLE, "1812" – TCHAIKOVSKY

The date is significant of the Battle of Borodino, which to the Russians has a meaning similar to that of the Battle of Bunker Hill to Americans – a technical defeat but a moral victory. Near the village of Borodino, on the Moskva River, General Kutuzov's army and that of Napoleon's invaders, commanded by Marshal Ney, fought from daylight until late afternoon. Losses were great on both sides – more by the Russian than their foes. Even so, the invaders were doomed.

OVERTURE TO "THE MERRY WIVES OF WINDSOR" – NICOLAI (1810–1849)

Shakespeare's comedy is followed quite closely in the opera. The overture reflects the gayety with which the wives, Mrs. Ford, and Mrs. Page, take revenge on the fat and flirtatious Sir John Falstaff for sending them identical love letters. Also heard is a touch of the romancing of Fenton and Mrs. Page's daughter, Ann, and the frolicsome measures to which pretended elves flit around and tweek and thump Sir John in the moonlit forest.

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BALLET MUSIC, "GAÎTÉ PARISIENNE" (PARISIAN GAYETY) – OFFENBACH (b. Cologne, 1819; d. Paris, 1880).

Its melodies are selected from various works of Offenbach, such as "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

"Parisian Life" found its fun in showing what might happen if members of the working class should mimic their "betters" in the social whirl. For example, a head waiter shows himself as a man of "infinite resource and sagacity," like Kipling's mariner swallowed by a whale.

INTERMEZZO FROM "CAVALLERIA RUSTICANA" – MASCAGNI (1863–1945)

The opera proceeds with increasing tension on its theme of tangled romances. Then, while the villagers attend church, this music rises from the orchestra as an interlude of relief. The relaxation is only brief, however, for the audience is soon caught in the accelerated tension leading to the death of the lover, Turiddu, in a knife duel with his rival, Alfio.

LEO LITWIN

His Pops debut was in "Rhapsody in Blue." Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber's "Concertstück," Addinsell's "Warsaw Concerto," Bath's "Cornish Rhapsody."

AMERICA SINGS – ARR. BODGE

These tunes and their dates of origin are:

There'll Be a Hot Time in the Old Town Tonight (1896)
I've Been Working on the Railroad (1880)
Down by the Old Mill Stream (1910)
In the Good Old Summer Time (1902)
Jingle Bells (1857)
When Irish Eyes Are Smiling (1912)
God Bless America (1918)

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GEORGE M. COHAN MEDLEY – ARR. BODGE

Here are the tunes included, and the shows in which they were introduced:

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Mary's a Grand Old Name – 45 Minutes from Broadway (1905)
Nellie Kelly I Love You – Little Nellie Kelly (1922)
You're a Grand Old Flag – George Washington, Jr. (1906)
You Remind Me of My Mother – Little Nellie Kelly (1922)
Harrigan – Fifty Miles from Boston (1907)
Yankee Doodle Dandy – Little Johnny Jones (1904)

GEORGE M. COHAN (1878–1942)

A fact in which he took unceasing pride, George M. Cohan was born on the Fourth of July, in Providence, R. I. He was truly a child of

(Continued on page 30)

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LM-2380 *MUSIC FROM MILLION DOLLAR MOVIES
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KHATCHATURIAN: GAYNE SUITE
LM-2745 *MUSIC AMERICA LOVES BEST
LM-2442 *MUSIC OF FRANZ LISZT
LM-2486 *MUSIC BY FRANK LOESSER
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(Continued from page 28)

the theater, for he made stage appearances from babyhood with his parents and his sister in an act known as the Four Cohans. His creative career was so prolific as to yield more than 500 published songs and at least 150 theatrical productions – a record in the history of show business.

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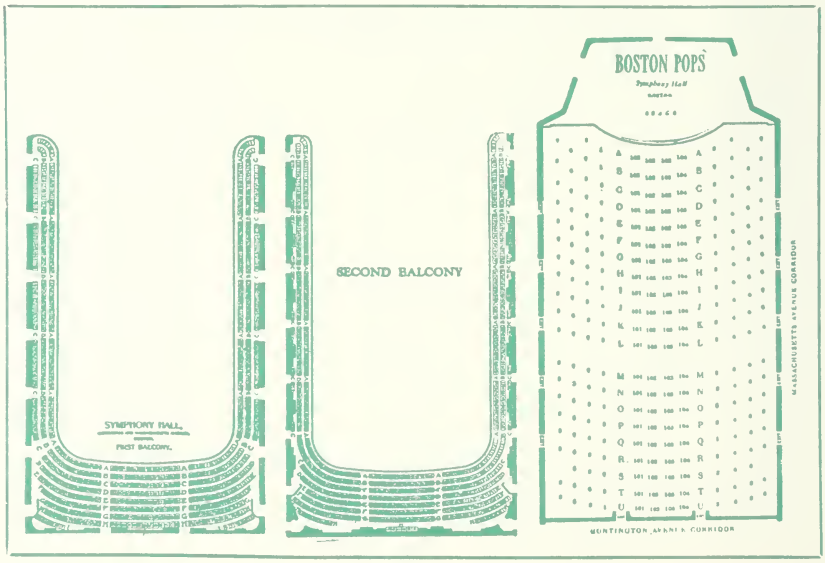

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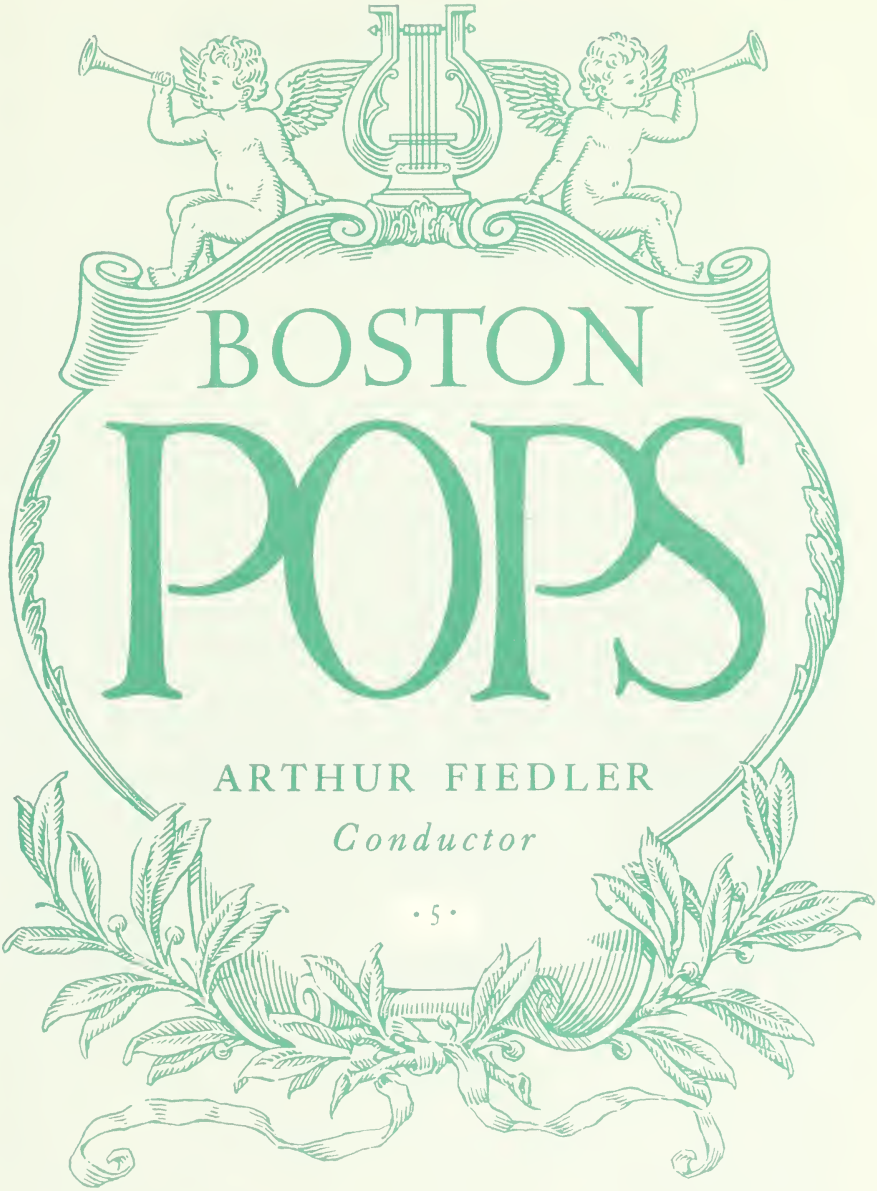

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By Laning Humphrey

GEORGE M. COHAN (1878–1942)

A fact in which he took unceasing pride, George M. Cohan was born on the Fourth of July, in Providence, R. I. He was truly a child of the theater, for he made stage appearances from babyhood with his parents and his sister in an act known as the Four Cohans. His creative career was so prolific as to yield more than 500 published songs and at least 150 theatrical productions – a record in the history of show business.

GEORGE M. COHAN MEDLEY – ARR. BODGE

Here are the tunes included, and the shows in which they were introduced:

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Mary's a Grand Old Name – 45 Minutes from Broadway (1905)
Nellie Kelly I Love You – Little Nellie Kelly (1922)
You're a Grand Old Flag – George Washington, Jr. (1906)
You Remind Me of My Mother – Little Nellie Kelly (1922)
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ARTHUR FIEDLER, *Conductor*

Monday Evening, May 24, 1965, at 8:30

For the Benefit of the Orchestra's Pension Fund

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*National Emblem, March — *Bagley*

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*Classical Juke Box — *Anderson*

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OLD TIMERS' NIGHT AT THE POPS — ARR. LAKE

These are the songs included in this medley, and their dates of origin:

Ta-Ra-Ra-Boom-De-Ay (1891)
The Bowery, from *A Trip to China Town* (1892)
The Sidewalks of New York (1894)
Sweet Rosie O'Grady (1896)
Daisy Bell (A Bicycle Built for Two) (1892)
The Band Played On (1895)
After the Ball (1892)
A Hot Time in the Old Town Tonight (1896)

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HARRY ELLIS DICKSON Conducting

Twenty-fifth Program

*Wedding March, from "Le Coq d'Or" — *Rimsky-Korsakoff*

*Overture to "Die Fledermaus" — *Strauss*

*Meditation from "Thaïs" — *Massenet*

Finale from Symphony No. 4 — *Tchaikovsky*

Concerto No. 1, in F-sharp minor, *Op.* 1 — *Rachmaninoff*

I. Vivace
II. Andante
III. Allegro vivace

Soloist: OZAN MARSH

BROOKLINE HIGH SCHOOL CONCERT CHOIR —
WILLIAM A. SEYMOUR, Conductor

Our God to Whom We Turn . . . . — *Brahms*
Sanctus and Hosanna . . . . . — *Mozart*
Black Is the Color of My True Love's Hair — *arr. Churchill*
Pass Me By, from "Father Goose" . — *Leigh–Coleman*
I'm Gonna Sing . . . . . — *arr. Kellermeyer*

Cole Porter Greats

Introduction — Wunderbar — Love for Sale — I Love Paris —
In the Still of the Night — Night and Day —
I Get a Kick Out of You — Blow, Gabriel, Blow

*More, from "Mondo Cane" — *Ortalani & Oliviero*

*Hello, Dolly! — *Herman*

Among those present: **Brookline Teachers' Club; Alumnæ of the Newton–Wellesley Hospital School of Nursing**

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Heineken

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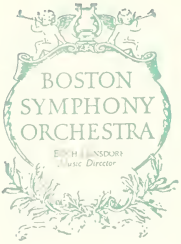

TANGLEWOOD

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8 WEEKS • JULY 2 - AUGUST 22, 1965

FRIDAY AND SATURDAY EVENINGS AT 8; SUNDAYS AT 2:30

JULY 2 LEINSDORF
MOZART:
Symphony No. 33, K. 319
Piano Concerto No. 9, K. 415 **(Frager)**
Symphony No. 38, K. 504

3 LEINSDORF
MOZART:
Divertimento in B-flat, K. 287
Piano Concerto No. 8, K. 414 **(Frager)**
Symphony No. 39, K. 543

4 LEINSDORF
HAYDN: Sinfonia Concertante **(Silverstein, Eskin, Gomberg, Walt)**
BEETHOVEN: Piano Concerto No. 1 **(Frank)**
MOZART: Sinfonia Concertante, K. 364 **(Silversteln, Fine)**

JULY 9 LEINSDORF
BACH: Concerto for 2 Violins **(Silverstein, Krips)**
HAYDN: Cello Concerto in C **(Eskin)**
BEETHOVEN: Rondo **(Lettvin)**
MOZART: Contradances, K. 463, 609, 535
BEETHOVEN: Piano Concerto No. 2 **(Lettvin)**

10 LEINSDORF
GLUCK: Orfeo, "The Elysian Fields" **(Tyler, Wolff, Harvard-Radcliffe Chorus)**
MOZART: Concerto for 2 Pianos, K. 365 **(Vronsky and Babin)**
BACH: Cantata 140 **(Tyler, Bressler, Paul, Harvard-Radcliffe Chorus)**
(In Memory of C. D. Jackson)

11 LEINSDORF
BACH:
Cantata No. 146 **(Tyler, Wolff, Bressler, Paul, Harvard-Radcliffe Chorus)**
Brandenburg Concerto No. 4 **(Silverstein, Dwyer, Pappoutsakis)**
Cantata No. 70 **(Tyler, Wolff, Bressler, Paul, Harvard-Radcliffe Chorus)**

JULY 16 LEINSDORF
BEETHOVEN: Symphony No. 8
KODALY: Peacock Variations
WAGNER: Excerpts from "Die Gotterdammerung"

17 LEINSDORF
FINE: Toccata Concertante
BEETHOVEN: Piano Concerto No. 3 **(Istomin)**
BRAHMS: Symphony No. 2

18 LEINSDORF
WEBER: Overture to "Oberon"
BEETHOVEN: Romance in F for Violin and Orchestra **(Stern)**
DVORAK: Violin Concerto **(Stern)**
STRAUSS: Dance of Seven Veils from "Salome"
KODALY: Hary Janos Suite

JULY 23 LEINSDORF
DVORAK: Cello Concerto **(Rose)**
TCHAIKOVSKY: Symphony No. 4

24 LEINSDORF
ROSSINI: Overture, La Scala di seta
MENDELSSOHN: Symphony No. 3 "Scottish"
BEETHOVEN: Romance in G for Violin and Orchestra **(Stern)**
SIBELIUS: Violin Concerto **(Stern)**

25 OZAWA
HINDEMITH: "Konzertmusik" for Strings and Brass
BEETHOVEN: Triple Concerto in C **(Stern, Rose, Istomin)**
FRANCK: Symphony in D minor
Berkshire Music Center 25th Anniversary Concert

JULY 30 MUNCH
VIVALDI: Concerto Grosso in D minor
SIBELIUS: Symphony No. 7
HONEGGER: Symphony No. 4
ROUSSEL: Bacchus et Ariane

31 LEINSDORF
TCHAIKOVSKY: Introduction to "The Queen of Spades"
PROKOFIEV: Symphony No. 6
BEETHOVEN: Violin Concerto **(Stern)**

AUGUST 1 MUNCH
MENDELSSOHN: Symphony No. 5
FRANCK: Variations for Piano and Orchestra **(Henriot-Schweitzer)**
RAVEL: Concerto in G for Piano **(Henriot-Schweitzer)**
RAVEL: "La Valse"

AUGUST 6 MARTINON
WEBER: Overture to "Der Freischutz"
SCHUMANN: Symphony No. 1
RAVEL: Tombeau de Couperin
DEBUSSY: "La Mer"

7 MARTINON
MARTINON: Overture for a Greek Tragedy
STRAVINSKY: Jeu de Cartes
BERLIOZ: Symphonie Fantastique

8 LEINSDORF
BEETHOVEN: Choral Fantasia for Piano, Chorus and Orchestra
BARTOK: Concerto for Orchestra
BEETHOVEN: Piano Concerto No. 4 **(Serkin)**

AUGUST 13 DE CARVALHO
HAYDN: Symphony No. 99 in E-flat
LUTOSLAWSKI: Jeux Venitiens
STRAVINSKY: Le Sacre du Printemps

14 LEINSDORF
STRAUSS: "Don Juan"
COPLAND: Music for a Great City
BEETHOVEN: Piano Concerto No. 5 **(Cliburn)**

15 STOKOWSKI
BACH: Passacaglia and Fugue in C minor
SCHUBERT: Symphony No. 8 "Unfinished"
SHOSTAKOVITCH: Symphony No. 5

AUGUST 20 LEINSDORF
BEETHOVEN: Overture, Leonore No. 1
WAGNER: "Lohengrin," Act I

21 LEINSDORF
BEETHOVEN: Overture, Leonore No. 2
WAGNER: "Lohengrin," Act II

22 LEINSDORF
BEETHOVEN: Overture, Leonore No. 3
WAGNER: "Lohengrin," Act III

Elsa - **Amara**; Lohengrin - **Konya**; Ortrud - **Gorr**; King Henry - **Hines**;
Telramund - **Dooley**; The Herald - **Marsh**; **Chorus pro Musica**

Ticket information at Festival Ticket Office, Symphony Hall, Boston, Mass. 02115, CO 6-1492

WEDNESDAY EVENING, MAY 26, *at* 8:30 *o'clock*

Twenty-sixth Program

*Triumphal March, from "Aïda" — *Verdi*

Overture, "The Roman Carnival" — *Berlioz*

Prelude to Act I, from "La Traviata" — *Verdi*

*Matinées Musicales — *Britten*

March — Nocturne — Waltz — Pantomime — Moto Perpetuo (Solfeggi e Gorghetti)

Violin Concerto No. 3, in B minor, *Op.* 61 — *Saint-Saëns*

I. Allegro ma non troppo
II. Andantino quasi allegretto
III. Molto moderato e maestoso; Allegro non troppo

Soloist: FREDY OSTROVSKY

---

*Selection from "The Most Happy Fella" — *Loesser*

I'm the Most Happy Fella — My Heart Is So Full of You — Rosabella — Abbondanza — Standing on the Corner — Big D

*Moon River, from "Breakfast at Tiffany's" — *Mancini*

*Dance of the Camorristi, from "The Jewels of the Madonna" — *Wolf-Ferrari*

Among those present: **Home for Italian Children**

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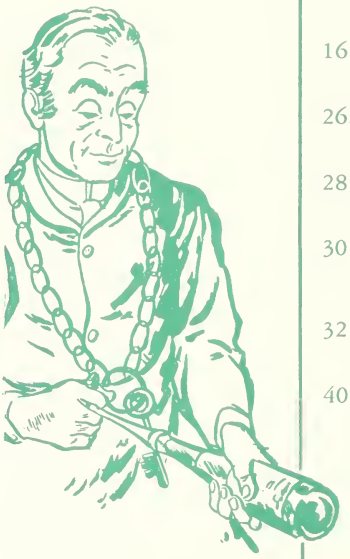

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POPS No. SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
A zesty, pleasantly dry wine

4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from Pinot Noir grapes in Napa Valley

32. ***Pastene Cabernet***
A deep, ruby colored wine, with full bouquet

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

THURSDAY EVENING, MAY 27, *at* 8:30 *o'clock*

Twenty-seventh Program

Coronation March, from "The Prophet" . . . *Meyerbeer*

Overture to "The Bartered Bride" . . . . . *Smetana*

Theme and Variations for Viola and Orchestra . . *Shulman*

Soloist: BERNARD KADINOFF

*Suite from "Gayne" . . . . . *Khatchaturian*

Dance of the Rose Maidens — Lullaby — Sabre Dance

Valse Triste . . . . . *Sibelius*

*Les Préludes, Symphonic Poem . . . . . *Liszt*

THE SIMMONS COLLEGE GLEE CLUB — BURTON A. CLEAVES, Director

SAMUEL LANCASTER, Accompanist

The Simmons College Hymn . . . . . *Keller*

Canticle of Wisdom . . . . . *Daniels*

To Music, To Becalm His Fever . . . . *Crawford*

Accompanist: JOHN CRAWFORD, Composer

Selection from "Kiss Me Kate" . . . . . *Porter*

Another Op'nin', Another Show — Wunderbar —
So in Love — Always True to You in My Fashion

*La Virgen de la Macarena (The Brave Bulls) . . *Monterde*

Solo Trumpet: ROGER VOISIN

*Bahn Frei Polka ("Fast Track") . . . . . *E. Strauss*

Among those present: Alumnæ Association of Simmons College;
Engineering Societies of New England

*RCA VICTOR RECORDS

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— Available on the Pops Menu —

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S. S. P. AMERICAN CHAMPAGNE

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CHAMPAGNES & SPARKLING WINES

		Bot.	½ Bot.
1	S. S. Pierce Extra Dry Champagne	7.25	4.25
2	Pastene Champagne	6.75	3.75
3	S. S. Pierce Sparkling Red Burgundy	7.25	4.25
4	Pastene Sparkling Burgundy	6.25	3.50
5	Great Western Extra Dry	7.25	4.25
6	*Gancia Asti Spumante	7.75	
7	Great Western Sparkling Red Burgundy	7.25	4.25
8	*Gancia Lacrima Christi	8.25	
9	*Ackerman Dry Royal Brut	7.75	
11	*DeLuze Sparkling Rosé (Pink) Burgundy	8.25	
13	*Bollinger Brut	12.00	6.75
15	*Lancer's Rosé (Pink Portuguese)	7.25	4.25
19	*Clicquot Yellow Label Brut	12.00	
70	Chateau Gay Champagne	5.75	3.25
71	Chateau Gay Sparkling Burgundy	5.75	3.25
72	Chateau Gay Pink Champagne	5.75	
56	*Sichel Sparkling Liebfraumilch	8.25	
80	*Carmel Extra Dry Champagne	8.25	4.50
81	*Carmel Sparkling Burgundy	8.25	4.50
82	*Carmel Pink Champagne	8.25	

17 Champagne Cocktail for Two — 2.50

WHITE WINES

10	Pastene Riesling	3.00	
21	*DeLuze, Bordeaux Special Reserve	3.25	
12	Pastene Sauterne	3.00	2.00
23	*DeLuze, Sauternes	4.25	2.75
14	Pastene Chablis	3.00	2.00
16	Pastene Rhine Wine	3.00	2.00
18	*Sichel Liebfraumilch	5.00	3.00
20	*Sichel Zeltinger Riesling	5.25	3.25
22	*Bolla Soave	4.00	2.25
24	*Gancia Orvieto	3.25	2.25
54	*Brolio Bianco	4.00	2.25
25	*Latour, Pouilly Fuisse	4.50	2.75
27	*Lorentz, Alsatian Riesling (Vin des Templiers)	4.25	
29	*Ackerman, Vouvray	3.75	2.25
31	*Langenbach Liebfraumilch Guilden-Krone	4.50	2.75
33	*Langenbach Bernkasteler Meister-Krone	3.75	2.25
58	*Chateau de Sancerre	6.75	
83	*Carmel Hock (Dry, White)	3.00	

* Imported

WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch	1.00	2.75
Claret Lemonade	1.00	2.75

RED AND ROSÉ WINES

		Bot.	½ Bot.
26	Pastene Burgundy	3.00	2.00
39	*DeLuze Club Claret	3.50	
28	Pastene Chianti	3.00	
41	*Beaune Burgundy, Latour	5.00	2.75
43	*M. & R. Melini Chianti (Red)	3.75	2.50
30	Pastene Pinot Noir	3.00	
32	Pastene Cabernet	3.00	
34	*Brolio Chianti	4.00	2.75
36	*Bolla Valpolicella	4.00	2.25
38	*Sichel St. Julien	4.75	
86	*Carmel Concord Grape (Sweet, Red)	3.00	
35	*Tavel Chateau d'Aqueria	3.75	2.25
37	S. S. Pierce Grenache Rosé	3.00	
73	*Nectarosé	3.25	2.00
87	*Rosé of Carmel (Pink, Semi-dry)	3.00	

S. S. PIERCE GOLD COAST WINES

45	Gold Coast Haut Sauternes	2.75
47	Gold Coast Red Burgundy	2.75
49	Gold Coast Red Port	2.75
51	Gold Coast White Port	2.75
53	Gold Coast Sherry	2.75
55	Gold Coast Muscatel	2.75

SHERRIES, PORTS, MADEIRA

40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	2.75	1.75
50	Pastene Port	2.75	1.75
52	Pastene Muscatel	2.75	1.75
		Bottle	Glass
57	*Duff Gordon Amontillado (Dry)	5.00	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.50	.75
61	*Cossart Gordon Southside Madeira	4.50	.75
63	*Cockburn Ruddy Port	4.00	.75

BEER AND ALE LIST ON PAGE 17

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POPS MENU

SANDWICHES

Baked Country Ham	.85	Cream Cheese on Date Nut	.65
Sliced Corned Beef	.85	Smoked Breast of Turkey	1.35
Country Ham and Swiss Cheese	1.00	Swiss Cheese	.65

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .65

Crackers served with Cheese

SNACKS AND KEMP'S NUTS

Pretzels		.15	Cheese Wafers		.15
Extra Large Peanuts	.35	.65	Spanish Peanuts	.30	.55
Extra Fine Cashews	.55	.85	Mixed Nuts with Peanuts	.45	.75
Mixed Nuts (no peanuts)	.65	.95			

APPETIZERS

Country Ham and Swiss Cheese with Crackers	.90	for two 1.75
Smoked Breast of Turkey, Buttered Bread Rounds	1.50	for two 2.75

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.30	Lady Fingers	.30
Italian Cookies	.30	Dobosch Torte (7 layers)	.50
Cheese Cake—Plain	.40	Petits Fours	.75

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	.80	Chocolates—2½ oz.	.30
Butter Creams	.90	Jelly Gems, Assorted	.80
Miniatures—¼ lb.	.60	Assorted Chocolates—½ lb.	.90

French Tissot Drops—hard candies .35

HOOD'S CORONET ICE CREAM

Vanilla - Chocolate - Strawberry - Coffee .40

Sundaes: Chocolate, Strawberry, Cherry, Pineapple .55

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass	.50	Canada Dry Ginger Ale, 7 oz.	.15
Pops Punch, Pitcher	2.00	Cott Ginger Ale, 7 oz.	.15
Lemonade, Glass	.50	Simpson Spring Ginger Ale, 8 oz.	.15
Lemonade, Pitcher	2.00	Welch's Grape Juice, 4 oz.	.25

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Darjeeling Blend Tea, Pot	.30
Iced Coffee	.30	Salada Iced Tea Mix	.30

Wine List on page 13 *Beer and Ale on page 17*

Refreshments served on both balconies during the intermissions

INTERMEZZO FROM "CAVALLERIA RUSTICANA" – MASCAGNI (1863–1945)

The opera proceeds with increasing tension on its theme of tangled romances. Then, while the villagers attend church, this music rises from the orchestra as an interlude of relief. The relaxation is only brief, however, for the audience is soon caught in the accelerated tension leading to the death of the lover, Turiddu, in a knife duel with his rival, Alfio.

BALLET MUSIC, "GAÎTÉ PARISIENNE" (PARISIAN GAYETY) – OFFENBACH (b. Cologne, 1819; d. Paris, 1880).

Its melodies are selected from various works of Offenbach, such as "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

LEO LITWIN

His Pops debut was in "Rhapsody in Blue." Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber's "Concertstück," Addinsell's "Warsaw Concerto," Bath's "Cornish Rhapsody."

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WEDDING MARCH FROM "LE COQ D'OR" — RIMSKY-KORSAKOFF (1844–1908)

The opera (and subsequent ballet) takes its title from the enchanted rooster which points out the direction of any invasion of King Dodon's kingdom. Russia's great poet, Pushkin, wrote the allegorical poem on which was based the libretto of the composer's final operatic work.

SYMPHONY No. 4 IN F MINOR – TCHAIKOVSKY (1840–1893)

In the final movement of the Fourth Symphony, Tchaikovsky uses as his main theme the Russian folk-song, "The Birch Tree," to carry out the thoughts which he wrote down as follows:

"If you cannot find happiness in yourself . . . go forth among the people. See how they enjoy themselves. . . . Fate knocks again at your door. . . . They do not even turn their heads to look at you. . . . It is your own fault and not the world's that you are sad. . . . Take pleasure in the joy of others. Life is after all worth living."

"ROMAN CARNIVAL" OVERTURE – BERLIOZ (1803–1869).

Originally this was an introduction to Act 2 of the opera "Benvenuto Cellini." The point of departure of the libretto is an episode in the autobiography of the celebrated Florentine goldsmith and adventurer – the almost disastrous casting of the famous statue of Perseus and Medusa.

The overture is dominated by a saltarello from the carnival scene; and an aria of Cellini in the preceding act, which supplies the haunting melody for English horn.

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Kent king	.45	Parliament	.45
Lark	.45	Raleigh plain & filter	.45
Lucky Strike	.45	Herbert Tareyton plain & filter	.45
Marlboro	.45	Winston	.45

CIGARS

Overland Perfectos	.25	Bock Panatelas	.20
Overland Londres	.20	La Corona Sublimes	.25
A & C Grenadiers	.25	La Corona Belvederes	.25
A & C Pats	.20	La Corona Coronas	.40

Robert Burns Tiparillos . . .30

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since – at the Pops, the Esplanade; and his notably successful Symphony Hall Youth Concerts, which enter their seventh season next Fall.

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PIANO CONCERTO NO. 1 – RACHMANINOFF (1873–1943)

When he was eighteen, the composer produced his First Piano Concerto. At forty-four, he revised it so drastically as to make it a new and mature, rather than youthful work.

The present soloist, Ozan Marsh, had the good fortune to hear – and has profited by – the opinion of Rachmaninoff himself as to the merits of this concerto. "I cannot understand," he confided to young Marsh, "why my First Concerto is not played more often. It is one of the best and most difficult and brilliant. In a way it is really my Third, you know, as I completely revised it after writing my Second and Third."

TRIUMPHAL MARCH FROM "AÏDA" – VERDI (1813–1901)

Rhadames, brilliant young Egyptian general, returns victorious from an expedition against the Ethiopians.

Among those witnessing his triumphal reception is Aïda, slave to Amneris, Princess of Egypt. Aïda's secret is that she really is Princess of Ethiopia, and daughter of King Amondaro, now a captive in chains.

MATINÉES MUSICALES – BRITTEN (born in 1913)

With just the due spritely touch, England's most famous contemporary composer wove this work from themes of Rossini.

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FRIDAY EVENING, MAY 28, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Twenty-eighth Program

Procession of Bacchus, from "Sylvia"	*Delibes*
*Overture to "Light Cavalry"	*Suppé*
Capriccio	*Capon*
*Waltzes, from "Der Rosenkavalier"	*R. Strauss*

---

*Kammenoi Ostrow (Rêve Angélique)	*Rubinstein*
*Piano Concerto in D minor First Movement (Allegro) Soloist: JOHN HARUTUNIAN	*Bach*
*Capriccio Espagnole Alborada — Variations — Alborada — Gypsy Scene — Fandango of the Asturias	*Rimsky Korsakoff*

---

*Selection from "West Side Story" I Feel Pretty — Something's Coming — Tonight — One Hand, One Heart — Cool — America	*Bernstein*
*Laura	*Raksin*
*76 Trombones, from "The Music Man"	*Willson*

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CAMILLE SAINT-SAËNS (1835–1921)

When Saint-Saëns was born, Rossini was still recent history, and when he died at the age of 86, Stravinsky was heading into ancient history. Saint-Saëns remained Saint-Saëns; hence in his youth he was a radical, and in his age, "a bulwark of conservatism."

FREDY OSTROVSKY

A Boston Symphony Orchestra violinist since 1952, he was born in Bulgaria, at 16 was graduated with highest honors from the State Academy of Music in Vienna, and for two years continued his studies in England with the noted Carl Flesch. In Europe and this country, he has given many concerts.

DANCE OF THE CAMORRISTI, FROM "THE JEWELS OF THE MADONNA" – WOLF-FERRARI (1876–1948).

Rafaele, leader of the Camorristi, leads them in a wild revel, to which this dance belongs.

THEME AND VARIATIONS FOR VIOLA AND ORCHESTRA – SHULMAN

This is one of the large list of compositions by Alan Shulman, who also is a professional cellist. He and Bernard Kadinoff were both members of the NBC Symphony under the conductorship of Arturo Toscanini.

BERNARD KADINOFF. A native of New York City, this violist joined the Boston Symphony Orchestra in 1951, after serving as member of the Radio Music Hall Orchestra. He studied with Nicholas Moldavan, Milton Katims, and Emanuel Vardi.

SUITE FROM BALLET, "GAYANE" – KHATCHATURIAN

These excerpts represent an entertainment on a collective farm in Sovietized Armenia, as an example of the happy side of the workers' lives. The ballet also has a love plot, with Gayane as the heroine.

The Saturday night concerts will be broadcast live by the following stations:

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WCRQ, Providence

The audience would greatly help by being reasonably quiet while the conductor is on the podium.

SATURDAY EVENING, MAY 29, *at* 8:30 *o'clock*

Twenty-ninth Program

Blue Towers, Brandeis Loyal Song — *Fine*

*Overture to "Fingal's Cave" — *Mendelssohn*

*Prelude and Fugue in Jazz — *Press*

*Polovetsian Dances, from "Prince Igor" — *Borodin*

Piano Concerto in A minor — *Schumann*

I. Allegro affetuoso
II. Intermezzo: Andantino grazioso
III. Allegro vivace

Soloist: RENA FRUCHTER

Selection from "Fiddler on the Roof" — *Bock*

Fiddler on the Roof — Matchmaker, Matchmaker — Far from the Home I Love — Miracle of Miracles — Sunrise, Sunset — Anatevka — To Life

Theme from "Goldfinger" — *Barry*

*Farandole, from "L'Arlésienne," Suite No. 2 — *Bizet*

Among those present: Brandeis University Alumni Association; Boston Cinema Lodge, No. 1530, B'nai B'rith; Concord (N. H.) High School; Business and Professional Women's Club, Grace Church, Providence, R. I.

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LES PRELUDES — LISZT (1811–1886).

The composer based this music on a poem of Lamartine, with which he prefaced the score. The poet's theme is that life is a succession of preludes to death. Faithful to the episodes of the poetry, the music pictures man in love, in disappointment, in the quest of calm, in the restoration of self-confidence through the tests of battle.

TO MUSIC, TO BECALM HIS FEVER — CRAWFORD

In this number, John Crawford appears both as accompanist and composer. The music was commissioned in 1965 by Simmons College Glee Club.

ROGER VOISIN

Principal trumpet of the Boston Symphony Orchestra, which he joined in 1935 as hardly more than a boy. He played beside his trumpeter father, Rene, who was one of his teachers. He now teaches his young son, Peter, who shows great promise.

PROCESSION OF BACCHUS FROM "SYLVIA" — LEO DELIBES (1836–1891)

The scene for the present episode from the ballet, "Sylvia," is a Temple of Diana, near the seashore. Peasants hold a festival. Soldiers chase them with switches to make room for a procession of celebrants of a feast of Bacchus.

TWO YOUTHFUL TALENTS

The program of Friday, May 28, presents:

Ross Capon. He composed and orchestrated "Capriccio."

John Harutunian, piano soloist in Bach's Third Concerto.

Both young men are products of Newton High School, Class of 1965. They have been pupils of Henry Lasker's classes in theory and composition — the pianist also being a composer.

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SUNDAY EVENING, MAY 30, *at* 8:30 *o'clock*

Thirtieth Program

Code of Honor
(National Policemen's March) — *Stanley–DeGrazia*

*Overture to "Mignon" — *Thomas*

Ave Maria — *Bach–Gounod*

Solo Violin: GEORGE ZAZOFSKY

*Marche Slave — *Tchaikovsky*

---

*Irish Suite — *Anderson*

Irish Washerwoman — Minstrel Boy —
Wearing of the Green — Rakes of Mallow

*Rhapsody in Blue for Piano and Orchestra — *Gershwin*

Soloist: LEO LITWIN

---

*Selection from "My Fair Lady" — *Loewe*

Get Me to the Church on Time — Wouldn't It Be Loverly —
I've Grown Accustomed to Her Face — I Could Have Danced
All Night — On the Street Where You Live —
The Rain in Spain — With a Little Bit of Luck

*More, from "Mondo Cane" — *Ortalani & Oliviero*

*Pops Round-Up (see page 26) — *arr. Hayman*

Among those present: **Massachusetts State Police**

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KAMENNOI OSTROV (RÊVE ANGÉLIQUE) – RUBINSTEIN (1829–1894).

At an island resort named Kamennoi Ostrov, Rubinstein composed an album of piano pieces which he named after it. "Rêve Angélique" is one of the twenty-four numbers.

CAPRICCIO ESPAGNOL – RIMSKY-KORSAKOFF (1844–1908)

Virtually a concerto for orchestra and various solo instruments.

It so delighted the St. Petersburg orchestra which first played it (in 1887), that the men applauded the composer at rehearsal. He rewarded them by printing all their names in the score.

IRVING FINE (1914–1962)

Born in Boston, the late Irving Fine in his twenties made rapid progress as a composer under the tutelage of Walter Piston at Harvard; and with Nadia Boulanger in Cambridge, and subsequently in France. He distinguished himself as a teacher at the Berkshire Music Center and Brandeis University. As a composer, he developed an individual style marked by flowing melody and strong rhythmic life.

OVERTURE, "FINGAL'S CAVE" – MENDELSSOHN (1809–1847)

An actual Scottish journey inspired the composer. His music suggests the loneliness of the cave, the movement of the sea, the cries of the seabirds, the wail of the wind and its increasing agitation of the water, then a return to the solitude of the cave.

POPS ROUND-UP THEMES

1. Introduction; 2. Bonanza; 3. Maverick; 4. The Rebel; 5. Bat Masterson; 6. Gunsmoke; 7. Wagon Train; 8. Wyatt Earp; 9. Have Gun, Will Travel; 10. Rawhide.

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TUESDAY EVENING, JUNE 1, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Thirty-first Program

*Boston Commandery, March	*Carter*
Overture to "Euryanthe"	*Weber*
*Largo, from "Xerxes"	*Handel*
*Bolero	*Ravel*

*Concerto in F, for Piano and Orchestra — *Gershwin*

I. Allegro
II. Adagio; Andante con moto
III. Allegro agitato

Soloist: ARTHUR MACKENZIE

*Selection from "South Pacific" — *Rodgers*

I'm Gonna Wash That Man Right outa My Hair — Bali H'ai — Happy Talk — Some Enchanted Evening — I'm in Love with a Wonderful Guy

*La Virgen de la Macarena (The Brave Bulls) — *Monterde*

Solo Trumpet: ROGER VOISIN

*Colonel Bogey, March — *Alford*

Among those present: Knights Templar

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PIANO CONCERTO IN A MINOR – SCHUMANN (1810–1856)

Originally the composer thought only of writing a piano solo for his bride of a year, the former Clara Wieck, pianist. A Fantasie in A minor was the result. Clara played it in that form at a rehearsal only. Four years later, Robert had orchestrated the Fantasie, added two movements, and the present concerto was brought into being, with the former piano piece as the first movement. Clara made it famous.

RENA FRUCHTER was soloist at a Children's Esplanade Concert at the age of eleven. Now at eighteen she is a Brandeis freshman majoring in music. In her native Philadelphia, she was soloist at two Youth Concerts of the Philadelphia Orchestra, and also was on the television show, "Portraits in Music." She studied with Jeanne Behrend and Kyriena Siloti.

"AVE MARIA" – BACH–GOUNOD

In 1722, John Sebastian Bach completed a volume of twenty-four preludes and fugues which he entitled "The Well-Tempered Clavier, in all the tones and semitones. . . . For the use and practice of young musicians who desire to learn, as well as for those who are already skilled in this study, by way of amusement."

More than a century later, Charles Gounod borrowed the first prelude in this book as an accompaniment, mated it with a melody of his own and a sacred text, and the "Ave Maria" resulted.

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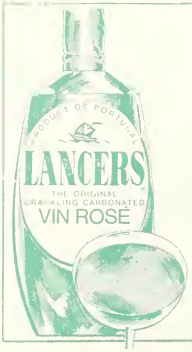

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GEORGE ZAZOFSKY

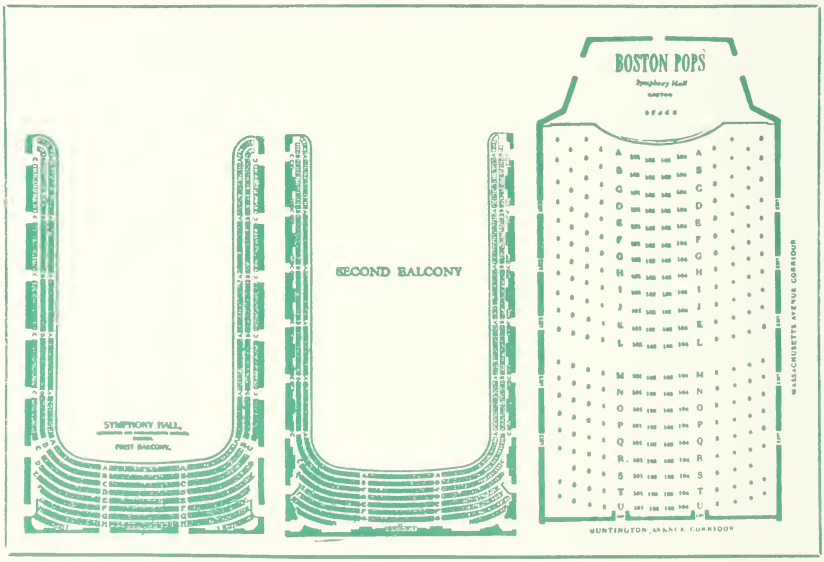
A native Boston artist, he is a graduate of the Curtis Institute in Philadelphia, and was Concertmaster of its orchestra, under Fritz Reiner. Twice he toured the Americas with Stokowski's All-American Youth Orchestra. He joined the Boston Symphony Orchestra in 1941.

CONCERTO IN F – GEORGE GERSHWIN (1898–1937)

One of "fifty best musical compositions of all time," according to a list compiled by the English conductor, Albert Coates.

ARTHUR MacKENZIE

Young in years, he is a concert veteran – appearing fifteen times at the Pops, also elsewhere in the United States, and abroad.



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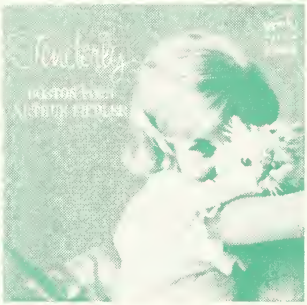

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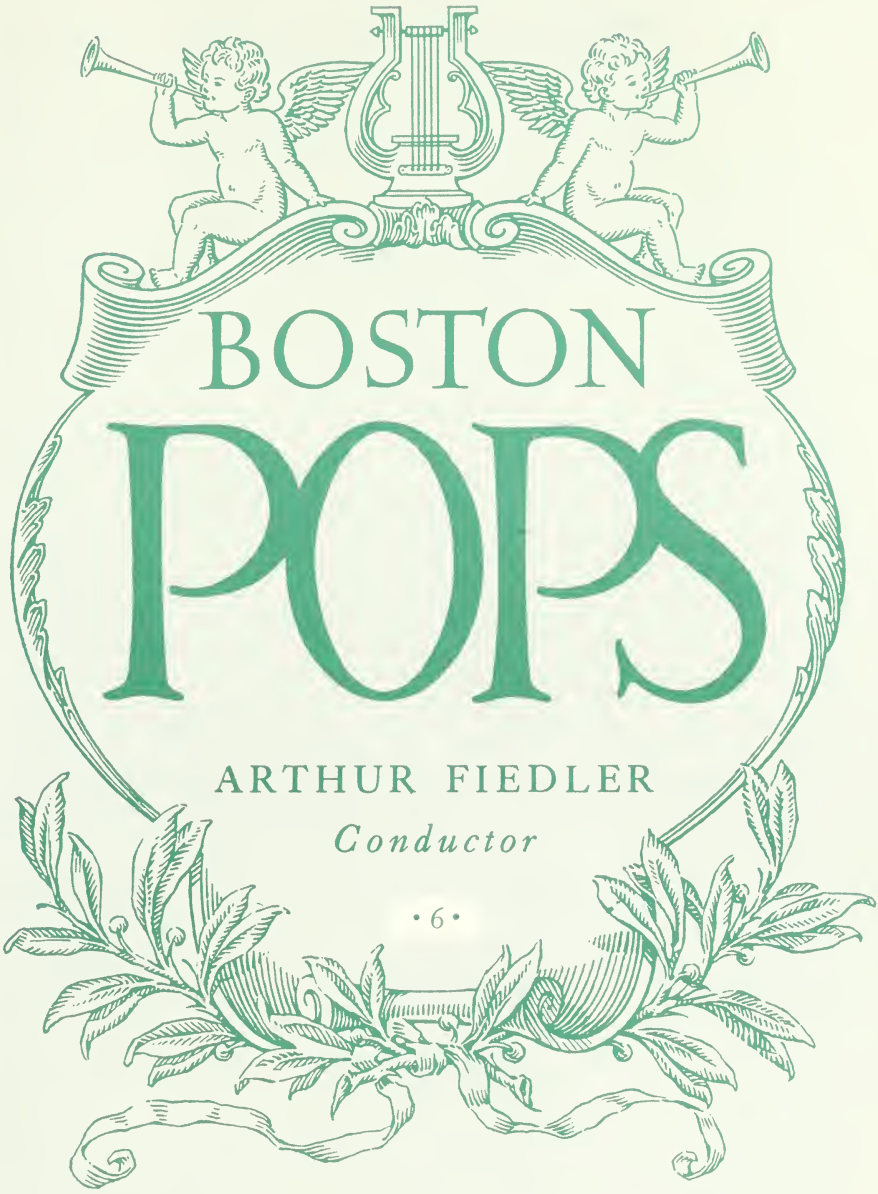

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ARTHUR FIEDLER, *Conductor*

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Program Notes

By Laning Humphrey

OVERTURE TO "EURYANTHE" – WEBER (1786–1826)

The themes are drawn from several love-songs of the hero, with intervening attention to the sinister influence of the ring stolen from the tomb of the heroine's sister.

LARGO FROM "XERXES" – HANDEL (1685–1759).

This noble melody, dear to modern listeners at concerts, and often in church, first came out more than 200 years ago, in 1738, in Handel's only comic opera, "Xerxes" – a fiasco.

"BOLERO" – MAURICE RAVEL (1875–1937)

First as a ballet to a choreograph of Fokine, presented in 1928 by Ida Rubinstein, noted Parisian dancer, and oftenest afterward as a virtuoso orchestral piece, this last orchestral score of Ravel except for his two piano concertos brought him far wider fame, and richer financial return, than any of his preceding and artistically superior works.

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TUESDAY EVENING, JUNE 1, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Thirty-first Program

*Boston Commandery, March — *Carter*

Overture to "Euryanthe" — *Weber*

*Largo, from "Xerxes" — *Handel*

*Bolero — *Ravel*

*Concerto in F, for Piano and Orchestra — *Gershwin*

I. Allegro
II. Adagio; Andante con moto
III. Allegro agitato

Soloist: ARTHUR MACKENZIE

*Selection from "South Pacific" — *Rodgers*

I'm Gonna Wash That Man Right outa My Hair — Bali H'ai — Happy Talk — Some Enchanted Evening — I'm in Love with a Wonderful Guy

*La Virgen de la Macarena (The Brave Bulls) — *Monterde*

Solo Trumpet: ROGER VOISIN

*Colonel Bogey, March — *Alford*

Among those present: Knights Templar

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Brewed only in Milwaukee for 110 years

The Champagne of Bottle Beer

CONCERTO IN F – GERSHWIN (1898–1937)

Unlike the "Rhapsody in Blue," which owed its orchestration to Ferde Grofé, this work was orchestrated by Gershwin himself.

ARTHUR MacKENZIE

Young in years, he is a concert veteran – appearing fifteen times at the Pops, also elsewhere in the United States, and abroad.

ROGER VOISIN

Principal trumpet of the Boston Symphony Orchestra, which he joined in 1935 as hardly more than a boy. He played beside his trumpeter father, Rene, who was one of his teachers. He now teaches his young son, Peter, who shows great promise.

ORPHEUS IN HADES – OFFENBACH (1819–1880).

The plot is a topsy-turvy version of the beautiful myth recounting the devoted love of Orpheus and his wife Eurydice. Such devotion seems to have struck the librettist as something occurring only in myths.

ITALIAN CAPRICE – TCHAIKOVSKY (1840–1893)

It was begun during the composer's stay in Rome in the Winter of 1880, and the orchestration finished back in Russia.

The opening trumpet theme was inspired by a cavalry signal heard by the composer. There are snatches of Italian folk-tunes, with a brilliant Tarantella for conclusion.

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WEDNESDAY EVENING, JUNE 2, *at* 8:30 *o'clock*

Thirty-second Program

Prélude to "Carmen" — *Bizet*

*Overture to "Orpheus in Hades" — *Offenbach*

*Ave Maria — *Schubert*

Solo Violin: GEORGE ZAZOFSKY

*By the Beautiful Blue Danube — *Strauss*

---

*Capriccio Italien — *Tchaikovsky*

*Rhapsody in Blue for Piano and Orchestra — *Gershwin*

Soloist: LEO LITWIN

---

*Selection from "West Side Story" — *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight — One Hand, One Heart — Cool — America

*Hello, Dolly! — *Herman*

*The Stars and Stripes Forever — *Sousa*

Among those present: Catholic Alumni Sodality of Boston; Belmont Teachers' Association; Framingham State College; Lowell State College

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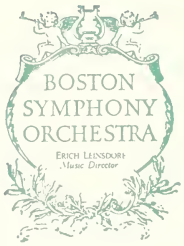

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8 WEEKS • JULY 2 - AUGUST 22, 1965

FRIDAY AND SATURDAY EVENINGS AT 8; SUNDAYS AT 2:30

JULY 2 LEINSDORF
MOZART:
Symphony No. 33, K. 319
Piano Concerto No. 9, K. 415 **(Frager)**
Symphony No. 38, K. 504

3 LEINSDORF
MOZART:
Divertimento in B-flat, K. 287
Piano Concerto No. 8, K. 414 **(Frager)**
Symphony No. 39, K. 543

4 LEINSDORF
HAYDN: Sinfonia Concertante **(Silverstein, Eskin, Gomberg, Walt)**
BEETHOVEN: Piano Concerto No. 1 **(Frank)**
MOZART: Sinfonia Concertante, K. 364 **(Silversteln, Fine)**

JULY 9 LEINSDORF
BACH: Concerto for 2 Violins **(Silversteln, Krips)**
HAYDN: Cello Concerto in C **(Eskin)**
BEETHOVEN: Rondo **(Lettvin)**
MOZART: Contradances, K. 463, 609, 535
BEETHOVEN: Piano Concerto No. 2 **(Lettvin)**

10 LEINSDORF
GLUCK: Orfeo, "The Elysian Fields" **(Tyler, Wolff, Harvard-Radcliffe Chorus)**
MOZART: Concerto for 2 Pianos, K. 365 **(Vronsky and Babin)**
BACH: Cantata 140 **(Tyler, Bressler, Paul, Harvard-Radcliffe Chorus)** (In Memory of C. D. Jackson)

11 LEINSDORF
BACH:
Cantata No. 146 **(Tyler, Wolff, Bressler, Paul, Harvard-Radcliffe Chorus)**
Brandenburg Concerto No. 4 **(Silverstein, Dwyer, Pappoutsakis)**
Cantata No. 70 **(Tyler, Wolff, Bressler, Paul, Harvard-Radcliffe Chorus)**

JULY 16 LEINSDORF
BEETHOVEN: Symphony No. 8
KODALY: Peacock Variations
WAGNER: Excerpts from "Die Gotterdammerung"

17 LEINSDORF
FINE: Toccata Concertante
BEETHOVEN: Piano Concerto No. 3 **(Istomin)**
BRAHMS: Symphony No. 2

18 LEINSDORF
WEBER: Overture to "Oberon"
BEETHOVEN: Romance in F for Violin and Orchestra **(Stern)**
DVORAK: Violin Concerto **(Stern)**
STRAUSS: Dance of Seven Veils from "Salome"
KODALY: Hary Janos Suite

JULY 23 LEINSDORF
DVORAK: Cello Concerto **(Rose)**
TCHAIKOVSKY: Symphony No. 4

24 LEINSDORF
ROSSINI: Overture, La Scala di seta
MENDELSSOHN: Symphony No. 3 "Scottish"
BEETHOVEN: Romance in G for Violin and Orchestra **(Stern)**
SIBELIUS: Violin Concerto **(Stern)**

25 OZAWA
HINDEMITH: "Konzertmusik" for Strings and Brass
BEETHOVEN: Triple Concerto in C **(Stern, Rose, Istomin)**
FRANCK: Symphony in D minor
Berkshire Music Center 25th Anniversary Concert

JULY 30 MUNCH
VIVALDI: Concerto Grosso in D minor
SIBELIUS: Symphony No. 7
HONEGGER: Symphony No. 4
ROUSSEL: Bacchus et Ariane

31 LEINSDORF
TCHAIKOVSKY: Introduction to "The Queen of Spades"
PROKOFIEV: Symphony No. 6
BEETHOVEN: Violin Concerto **(Stern)**

AUGUST 1 MUNCH
MENDELSSOHN: Symphony No. 5
FRANCK: Variations for Piano and Orchestra **(Henriot-Schweitzer)**
RAVEL: Concerto in G for Piano **(Henriot-Schweitzer)**
RAVEL: "La Valse"

AUGUST 6 MARTINON
WEBER: Overture to "Der Freischutz"
SCHUMANN: Symphony No. 1
RAVEL: Tombeau de Couperin
DEBUSSY: "La Mer"

7 MARTINON
MARTINON: Overture for a Greek Tragedy
STRAVINSKY: Jeu de Cartes
BERLIOZ: Symphonie Fantastique

8 LEINSDORF
BEETHOVEN: Choral Fantasia for Piano, Chorus and Orchestra
BARTOK: Concerto for Orchestra
BEETHOVEN: Piano Concerto No. 4 **(Serkin)**

AUGUST 13 DE CARVALHO
HAYDN: Symphony No. 99 in E-flat
LUTOSLAWSKI: Jeux Venitiens
STRAVINSKY: Le Sacre du Printemps

14 LEINSDORF
STRAUSS: "Don Juan"
COPLAND: Music for a Great City
BEETHOVEN: Piano Concerto No. 5 **(Cliburn)**

15 STOKOWSKI
BACH: Passacaglia and Fugue in C minor
SCHUBERT: Symphony No. 8 "Unfinished"
SHOSTAKOVITCH: Symphony No. 5

AUGUST 20 LEINSDORF
BEETHOVEN: Overture, Leonore No. 1
WAGNER: "Lohengrin," Act I

21 LEINSDORF
BEETHOVEN: Overture, Leonore No. 2
WAGNER: "Lohengrin," Act II

22 LEINSDORF
BEETHOVEN: Overture, Leonore No. 3
WAGNER: "Lohengrin," Act III

Elsa - **Amara**; Lohengrin - **Konya**; Ortrud - **Gorr**; King Henry - **Hines**;
Telramund - **Dooley**; The Herald - **Marsh**; **Chorus pro Musica**

Ticket information at Festival Ticket Office, Symphony Hall, Boston, Mass. 02115, CO 6-1492

THURSDAY EVENING, JUNE 3, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

TUFTS NIGHT

Thirty-third Program

*La Sorella, March . . . . . *Borel-Clerc*

*Overture to "The Beautiful Galatea" . . . . *Suppé*

*Enchanted Sea . . . . . *Mason*

*Suite from "Masquerade" . . . . . *Khatchaturian*

Waltz — Nocturne — Galop

PROFESSOR KENNETH MACKILLOP, JR. Conducting

From the "Classical" Symphony, Op. 25 . . . . *Prokofiev*

Allegro con brio — Gavotte: Non troppo allegro

Finale: Molto vivace

SONGS OF TUFTS UNIVERSITY

Te Salutamus . . . . . *Kenneth MacKillop, Jr. '35*

Tuftonia's Day . . . . . *Elbridge W. Hayes '16*

Dear Alma Mater . . . . *Leo Rich Lewis '87*

THE BEELZEBUBS — WILLIAM A. DUVEL, JR. '65, Director

Brothers, Sing On . . . . *Grieg*

Moon River . . . . . *arr. Duvel*

Hunting Song . . . . . *Lehrer*

HARRY ELLIS DICKSON Conducting

Cole Porter Greats

Introduction — Wunderbar — Love for Sale — I Love Paris — In the Still of the Night — Night and Day — I Get a Kick Out of You — Blow, Gabriel, Blow

*September Song . . . . . *Weill*

*Thunder and Lightning Polka . . . . . *Strauss*

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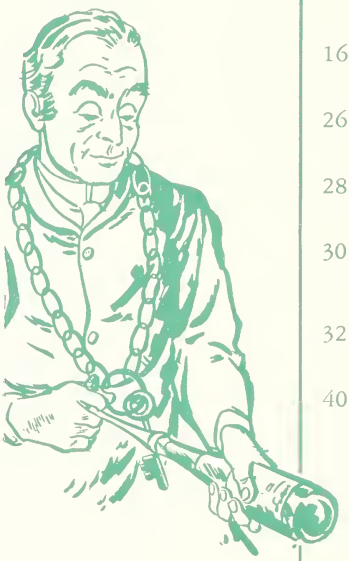

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POPS No. SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
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4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from Pinot Noir grapes in Napa Valley

32. ***Pastene Cabernet***
A deep, ruby colored wine, with full bouquet

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

FRIDAY EVENING, JUNE 4, *at* 8:30 *o'clock*

Thirty-fourth Program

O'Donnell Aboo, March — *DeVille*

Symphonic Prologue to J. M. Synge's Drama, "Riders to the Sea" — *Gilbert*

*Meditation from "Thaïs" — *Massenet*

Irish Rhapsody — *Herbert*

Caprice for Cello — *Potter*

(First performance)

Soloist: MARTIN HOHERMAN

*Irish Suite — *Anderson*

Irish Washerwoman — Minstrel Boy — Rakes of Mallow — Wearing of the Green — The Last Rose of Summer — The Girl I Left Behind Me

---

Selection from "Mary Poppins" — *Sherman & Sherman*

A Spoonful of Sugar — Jolly Holiday — Tuppence a Bag — Stay Awake — Supercalifragilisticexpialidocious — Chim Chim Cheree

*Hernando's Hideaway — *Adler*

*Hello, Dolly! — *Herman*

Among those present: Eire Society; Gordon College

*RCA VICTOR RECORDS — BALDWIN PIANO

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— Available on the Pops Menu —

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S. S. P. GOLD COAST WINES
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A fine Vin Rosé estate-bottled at Château d'Aqueria. Best when chilled. Imported from France.

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American Extra Dry especially produced for S. S. Pierce using French in-bottle fermentation technique.

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1	S. S. Pierce Extra Dry Champagne	7.25	4.25
2	Pastene Champagne	6.75	3.75
3	S. S. Pierce Sparkling Red Burgundy	7.25	4.25
4	Pastene Sparkling Burgundy	6.25	3.50
5	Great Western Extra Dry	7.25	4.25
6	*Gancia Asti Spumante	7.75	
7	Great Western Sparkling Red Burgundy	7.25	4.25
8	*Gancia Lacrima Christi	8.25	
9	*Ackerman Dry Royal Brut	7.75	
11	*DeLuze Sparkling Rosé (Pink) Burgundy	8.25	
13	*Bollinger Brut	12.00	6.75
15	*Lancer's Rosé (Pink Portuguese)	7.25	4.25
19	*Clicquot Yellow Label Brut	12.00	
70	Chateau Gay Champagne	5.75	3.25
71	Chateau Gay Sparkling Burgundy	5.75	3.25
72	Chateau Gay Pink Champagne	5.75	
56	*Sichel Sparkling Liebfraumilch	8.25	
80	*Carmel Extra Dry Champagne	8.25	4.50
81	*Carmel Sparkling Burgundy	8.25	4.50
82	*Carmel Pink Champagne	8.25	

17 Champagne Cocktail for Two — 2.50

WHITE WINES

10	Pastene Riesling	3.00	
21	*DeLuze, Bordeaux Special Reserve	3.25	
12	Pastene Sauterne	3.00	2.00
23	*DeLuze, Sauternes	4.25	2.75
14	Pastene Chablis	3.00	2.00
16	Pastene Rhine Wine	3.00	2.00
18	*Sichel Liebfraumilch	5.00	3.00
20	*Sichel Zeltinger Riesling	5.25	3.25
22	*Bolla Soave	4.00	2.25
24	*Gancia Orvieto	3.25	2.25
54	*Brolio Bianco	4.00	2.25
25	*Latour, Pouilly Fuisse	4.50	2.75
27	*Lorentz, Alsatian Riesling (Vin des Templiers)	4.25	
29	*Ackerman, Vouvray	3.75	2.25
31	*Langenbach Liebfraumilch Guilden-Krone	4.50	2.75
33	*Langenbach Bernkasteler Meister-Krone	3.75	2.25
58	*Chateau de Sancerre	6.75	
83	*Carmel Hock (Dry, White)	3.00	

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	Glass	Pitcher
Claret or Sauterne Punch	1.00	2.75
Claret Lemonade	1.00	2.75

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26	Pastene Burgundy	3.00	2.00
39	*DeLuze Club Claret	3.50	
28	Pastene Chianti	3.00	
41	*Beaune Burgundy, Latour	5.00	2.75
43	*M. & R. Melini Chianti (Red)	3.75	2.50
30	Pastene Pinot Noir	3.00	
32	Pastene Cabernet	3.00	
34	*Brolio Chianti	4.00	2.75
36	*Bolla Valpolicella	4.00	2.25
38	*Sichel St. Julien	4.75	
86	*Carmel Concord Grape (Sweet, Red)	3.00	
35	*Tavel Chateau d'Aqueria	3.75	2.25
37	S. S. Pierce Grenache Rosé	3.00	
73	*Nectarosé	3.25	2.00
87	*Rosé of Carmel (Pink, Semi-dry)	3.00	

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45	Gold Coast Haut Sauternes	2.75
47	Gold Coast Red Burgundy	2.75
49	Gold Coast Red Port	2.75
51	Gold Coast White Port	2.75
53	Gold Coast Sherry	2.75
55	Gold Coast Muscatel	2.75

SHERRIES, PORTS, MADEIRA

40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	2.75	1.75
50	Pastene Port	2.75	1.75
52	Pastene Muscatel	2.75	1.75
		Bottle	Glass
57	*Duff Gordon Amontillado (Dry)	5.00	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.50	.75
61	*Cossart Gordon Southside Madeira	4.50	.75
63	*Cockburn Ruddy Port	4.00	.75

BEER AND ALE LIST ON PAGE 17

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SANDWICHES

Baked Country Ham	.85	Cream Cheese on Date Nut	.65
Sliced Corned Beef	.85	Smoked Breast of Turkey	1.35
Country Ham and Swiss Cheese	1.00	Swiss Cheese	.65

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .65
Crackers served with Cheese

SNACKS AND KEMP'S NUTS

Pretzels		.15	Cheese Wafers		.15
Extra Large Peanuts	.35	.65	Spanish Peanuts	.30	.55
Extra Fine Cashews	.55	.85	Mixed Nuts with Peanuts	.45	.75
Mixed Nuts (no peanuts)	.65	.95			

APPETIZERS

Country Ham and Swiss Cheese with Crackers	.90	for two 1.75
Smoked Breast of Turkey, Buttered Bread Rounds	1.50	for two 2.75

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.30	Lady Fingers	.30
Italian Cookies	.30	Dobosch Torte (7 layers)	.50
Cheese Cake—Plain	.40	Petits Fours	.75

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	.80	Chocolates—2½ oz.	.30
Miniatures—¼ lb.	.60	Jelly Gems, Assorted	.80
French Tissot Drops—hard candies	.35	Assorted Chocolates—½ lb.	.90

HOOD'S CORONET ICE CREAM

Vanilla - Chocolate - Strawberry - Coffee .40
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .55

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass	.50	Canada Dry Ginger Ale, 7 oz.	.15
Pops Punch, Pitcher	2.00	Cott Ginger Ale, 7 oz.	.15
Lemonade, Glass	.50	Simpson Spring Ginger Ale, 8 oz.	.15
Lemonade, Pitcher	2.00	Welch's Grape Juice, 4 oz.	.25

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Darjeeling Blend Tea, Pot	.30
Iced Coffee	.30	Salada Iced Tea Mix	.30

Wine List on page 13 *Beer and Ale on page 17*

Refreshments served on both balconies during the intermissions

AVE MARIA – SCHUBERT (1797–1828).

On this song, Schubert commented in a letter to his father and stepmother. "I never force myself to be devout, except when I feel so inspired," he wrote, "and never compose hymns or prayers unless I feel within me real and true devotion."

This is one of a group of seven songs set to music by Schubert from Walter Scott's "Lady of the Lake," in which it constitutes the whole of Canto XXIX. As Ellen Douglas and her father prepare to rest in their mountain retreat, the lass prays to the Virgin, "Safe may we sleep beneath thy care." In the distance, the breeze carries to Rhoderick Dhu a harp-accompanied voice, "'Tis Ellen, or an angel, sings." Schubert received a hundred dollars for the seven songs, and considered this a windfall of wealth.

The original voice and piano form of the "Ave Maria" was transcribed in such a way as to display the resources of the violin, by August Wilhelmj. He was one of the greatest of violinists.

GEORGE ZAZOFSKY

A native Boston artist, he is a graduate of the Curtis Institute in Philadelphia, and was Concertmaster of its orchestra, under Fritz Reiner. Twice he toured the Americas with Stokowski's All-American Youth Orchestra. He joined the Boston Symphony Orchestra in 1941.

LEO LITWIN

His Pops debut was in "Rhapsody in Blue." Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber's "Concertstück," Addinsell's "Warsaw Concerto," Bath's "Cornish Rhapsody."

"WEST SIDE STORY" – BERNSTEIN (b. Lawrence, Mass., 1918)

In this metamorphosis of the Romeo and Juliet story, a second generation American boy falls in love with a first generation Puerto Rican girl. Each is linked with a rival 'teen age gang, whose bickerings supply the strife which rages in the original story between Romeo's clan, the Montagues, and Juliet's, the Capulets.

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SUITE FROM "MASQUERADE" – KHACHATURIAN (b. 1903)

These are selections from the incidental music written by the Armenian-Russian composer for the drama of Mikhail Lermontov, "the Russian Shelley." The theme of the play is the extravagances of Russian aristocratic life of the early 19th century.

KENNETH MACKILLOP is chairman of the music division of Tufts.

CLASSICAL SYMPHONY – PROKOFIEFF (1891–1953)

With art, with grace, with sparkling craftsmanship, Prokofieff mimics characteristics of Mozart's symphonies, and slyly adds touches of modern sophistication in instrumentation. In thirteen minutes, he does it all – although Mozart's greatest symphonies require double that time.

True to eighteenth century precept, the first movement of the Classical Symphony is in sonata form – exposition built around two themes; development or working-out; recapitulation. The three remaining movements supply contrasts of pace.

"THAÏS" – JULES MASSENET (1842–1912).

The opera offers much in stage spectacle, set in Alexandria in the Fourth Century, interspersed with scenes of austerity, set in the Egyptian desert.

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Lucky Strike	.45	Herbert Tareyton plain & filter	.45
Marlboro	.45	Winston	.45

CIGARS

Overland Perfectos	.25	Bock Panatelas	.20
Overland Londres	.20	La Corona Sublimes	.25
A & C Grenadiers	.25	La Corona Belvederes	.25
A & C Pats	.20	La Corona Coronas	.40

Robert Burns Tiparillos . . .30

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since – at the Pops, the Esplanade; and his notably successful Symphony Hall Youth Concerts, which enter their seventh season next Fall.

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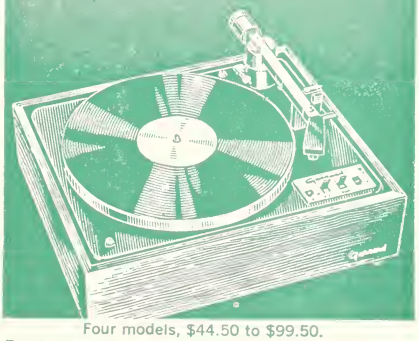

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Our congratulations to Arthur Fiedler on his fiftieth year with the Boston Symphony!

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Can you help us with a worthwhile project?

WCRB believes that there are many young students, particularly music students, who are deserving of financial support. With the aid of our listeners and advertisers, we are setting up a WCRB Scholarship Fund to provide full-scholarship for one or more students in the Performance Division of the Berkshire Music Center at Tanglewood this summer. We ask you to join us in this endeavor. We need your help to make it a success. Any amount will help: $1.00 . . . $5.00 . . . or more. We at WCRB will try to match your gifts.

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SATURDAY EVENING, JUNE 5, *at* 8:30 *o'clock*

CRB NETWORK NIGHT

Thirty-fifth Program

The Broadcaster's March — *Loboda*

*Overture to "Die Fledermaus" — *Strauss*

*None But the Lonely Heart — *Tchaikovsky*

*Suite of CRB Network Themes — *Mason*
Enchanted Sea — Candlelight Waltz — Pops Polka

Sinfonia con Tromba — *Torelli*
Soloist: ROGER VOISIN

Trumpet Voluntary — *Purcell–Wood*
Soloist: ROGER VOISIN

Concerto in E-flat for Two Trumpets — *Vivaldi*
Soloists: ROGER VOISIN and ANDRÉ COME

My Spirit Be Joyful — *Bach*
Soloists: ROGER VOISIN and ANDRÉ COME

Selection from "Kiss Me Kate" — *Porter*
Another Op'nin', Another Show — Wunderbar — So in Love — Always True to You in My Fashion

*Chim Chim Cheree — *Sherman & Sherman*

*Wedding Dance — *Press*

Among those present: Newton Junior College; Shawmut Lodge of Boston

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SYMPHONIC PROLOGUE TO "RIDERS TO THE SEA" — GILBERT (1868–1928)

This deeply expressive preface to J. M. Synge's one-act tragedy was introduced to this city at concerts of the Boston Symphony Orchestra conducted by Henri Rabaud on February 21 and 22, 1919.

The poignant story of the play is of the old Aran Islands fisherman's wife who loses six sons, besides her husband, to the inexorable sea.

The composer, Henry F. B. Gilbert, was one of the most individual of native American composers. Born in Somerville, he was a long-time resident of Cambridge.

CAPRICE FOR CELLO AND ORCHESTRA — POTTER

The distinguished contemporary Irish composer, Dr. Archibald Potter, wrote this work specially for the 1965 Eire Society Night at the Pops.

MARTIN HOHERMAN

Previously heard in solo appearance with the Pops, he now is principal cellist. A member of the Boston Symphony Orchestra since 1953, he had played in the Warsaw Philharmonic and Radio Orchestras until 1939, then served in the British Army during World War II.

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SUNDAY EVENING, JUNE 6, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Thirty-sixth Program

*Pomp and Circumstance March No. 1, in D major — *Elgar*

Overture to "The Barber of Seville" — *Rossini*

Panis Angelicus — *Franck*

The Bostonia Suite — *Brown*

Boston Common (Polka) — Sunday on Beacon Hill (Meditation) — On the Esplanade (March)

Violin Concerto in D major, Op. 61 — *Beethoven*

First Movement (Allegro, ma non troppo)

Soloist: GEORGE ZAZOFSKY

*Little Fugue in G minor — *Bach–Cailliet*

Selection from "Fiddler on the Roof" — *Bock*

Fiddler on the Roof — Matchmaker, Matchmaker — Far from the Home I Love — Miracle of Miracles — Sunrise, Sunset — Anatevka — To Life

TV Triptych

Theme from "The Man from U.N.C.L.E." . . . *Goldsmith*

Big Beat Baroque (Tab) . . . . . *Mamorsky*

Theme from "The Munsters" . . . . . *Marshall*

*El Capitan, March — *Sousa*

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"DIE FLEDERMAUS" — J. STRAUSS, JR.

Of the merry, but involved proceedings, here are the main elements. Baron Eisenstein tells his beautiful wife, Rosalinde, that he must leave her to spend eight days in jail as the price of insulting an official. However, he approaches jail by a detour to a masquerade ball, on the invitation of his friend, Falke. Soon after he leaves, his wife is visited by a persistent former flame, Alfred, who flirts with her and invites himself to supper. A jailer then drops in to arrest the Baron, and assumes Alfred to be his quarry. To avoid compromising Rosalinde, her embarrassing supper guest goes off to jail. Rosalinde, invited by Falke, turns up at the ball disguised as a Hungarian Countess. She catches her husband in a flirtation, which he abandons in favor of her, whom he fails to recognize. She leads him on, then eludes him — making off with his watch as a souvenir. At six o'clock in the morning, the Baron presents himself at the jail. Informed that "the Baron Eisenstein" is already in a cell, he is furious and suspicious as to Alfred's assuming his role. Rosalinde arrives and scolds her husband for his flirtations at the ball — especially with that Hungarian Countess, to whom he had given a watch. In the midst of the strife, Falke drops in. He has contrived all the complications to repay a prank played on him by Eisenstein. The Baron, at a former masquerade, had gotten Falke very tipsy, and left him asleep in a public square. At daybreak Falke had been obliged to make an awkward retreat through a gibing crowd, for he still was wearing his masquerade costume of *a bat*. Now the Baron could laugh off his troubles as a debt made square with The Bat.

JOHANN SEBASTIAN BACH (1685–1750).

"If," Gounod is reported to have said, "the greatest masters, Beethoven, Haydn, Mozart were to be annihilated by some unforeseen cataclysm, it would be easy to reconstitute the whole of music with Bach."

Rossini declared to Wagner that "If Beethoven was a prodigy among men, Bach is a miracle of God."

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TUESDAY EVENING, JUNE 8, *at* 8:30 *o'clock*

Thirty-seventh Program

*Entrance of the Guests into the Wartburg, from "Tannhäuser" . . . . . *Wagner*

Toccata . . . . . *Frescobaldi–Kindler*

Concerto in C minor, for Two Pianos and Strings *Bach*

I. Allegro
II. Adagio
III. Allegro

Soloists: ELIZABETH HUTCHISON KIRK
NORMA BERTOLAMI SAPP

*Prelude to "Die Meistersinger" . . . . *Wagner*

Country Gentleman . . . . . *Atkins & Bryant*

Tennessee Waltz . . . . . *Stewart & King*

Alabama Jubilee . . . . . *Cobb*

Soloist: CHET ATKINS, Guitar

*Pops Round-Up (see page 26) . . . . *arr. Hayman*

Faded Love . . . . . *John & Bob Wills*

Medley of Three Traditional Tunes
In the Pines — Wildwood Flower — On Top of Old Smoky

Windy and Warm . . . . . *Loudermilk*

Soloist: CHET ATKINS, Guitar

Selection from "Camelot" . . . . . *Loewe*
I Wonder What the King Is Doing Tonight — Parade — The Simple Joys of Maidenhood — Camelot — If Ever I Would Leave You — Fie on Goodness — How to Handle a Woman — The Lusty Month of May — Guinevere

Birthday Fugue . . . . . *Glaser*

*Tom Jones . . . . . *Addison*

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TRUMPET VOLUNTARY – PURCELL–WOOD

For long years Henry Purcell (c. 1659–1695), one of England's greatest composers, has been credited with the original music on which Sir Henry Wood based his orchestral arrangement. However, research has indicated that the composer was really Jeremiah Clarke, a younger contemporary of Purcell. He was born in 1673, and died in 1707, a suicide because of an unsuccessful romance.

André Come joined the Boston Symphony Orchestra in 1957, after serving with the Baltimore Symphony, and previously for four years in the U. S. Air Force Band. He studied with his uncle, Marcel Lafosse of the Boston Symphony Orchestra, and also at Tanglewood.

"KISS ME, KATE" – COLE PORTER.

The title is a direct quotation from Shakespeare's boisterous comedy, "The Taming of the Shrew," from which this popular show of stage and screen was devised. Its ingenious book is by Sam and Bella Spewack, its lyrics as well as music, by Cole Porter.

In the show, a dramatic company is working on a production of "The Taming of the Shrew." The stars are Fred Graham and his recently divorced wife, Lily. Their temperaments correspond pretty closely to those of the shrewish Katharina, and her tempestuous, masterful, and termagant-taming wooer, Petruchio. Completely exhausting Katharina's tricks of temperament, Petruchio converts her into a loving wife who delivers a remarkable speech on the duties of wives. Whereupon Petruchio exclaims, "Why, there's a wench! Come on and kiss me, Kate!" Our musical comedy ends with Petruchio-Fred winning back the love of Katharina-Lily.

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OVERTURE TO "THE BARBER OF SEVILLE" – ROSSINI

Rossini borrowed an overture for "The Barber" (his sixteenth opera) from among his previous operas. This is attested by the earlier editions of the instrumental parts used at the Pops. The title on them reads, "Overture to Elizabeth, Queen of England" – his fourteenth opera. But it already had served for his eleventh, "Aureliano in Palmira," and his second, "L'Equivoco Stravagante." Such thrift – the exact reverse of Beethoven's tirelessness in supplving his one opera, "Fidelio," with four overtures!

CÉSAR FRANCK

Born in Belgium in 1822, César Franck was touring his country as a concert pianist at the age of eleven. At fifteen he entered the Paris Conservatory, and took up the study of counterpoint, piano and organ. For several years after leaving the Conservatory, he entered on the career of composer in his native country. Returning to France, where he spent the rest of his sixty-eight years, he won renown at the Church of Saint Clotilde, Paris, as the greatest organist since Bach. Among his private pupils were Debussy and d'Indy.

"BOSTONIA" SUITE – BROWN

Jacobus Langendoen, not only cellist in the orchestra, but composer of symphonic works, made the skillful orchestration from the piano piece by the late Keith Brown, former head of the Music Department of Mt. Ida Junior College.

LITTLE FUGUE – BACH–CAILLIET.

Fugues by some composers have been known to "chase various themes around, and finally chase the audience away." Here is one excellent example, however, of Johann Sebastian Bach's genius for endowing a fugue with lively appeal. As here transcribed for orchestra, it shows the brilliant artistry of Lucien Cailliet as an arranger. He is also a composer in his own right.

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According to Abraham Veinus, in his notable book, *The Concerto,* this work "stands, even among Beethoven's greatest masterpieces, as a model of melodic invention, spaciousness of design, sheer clarity and logic of organization."

ENTRANCE OF THE GUESTS ("TANNHÄUSER") – RICHARD WAGNER (1813–1883)

THE SCENE: The Landgrave calls his minstrel knights together in the great hall for a contest of song before himself and the various lords and ladies of the court. Their entrance is the occasion for one of the most imposing examples of processional music.

GIROLAMO FRESCOBALDI (1583–1643).

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"EL CAPITAN" MARCH – SOUSA (1854–1932).

Its title is from the comic opera – one of ten by Sousa – in which it first appeared, as a male chorus with solo.

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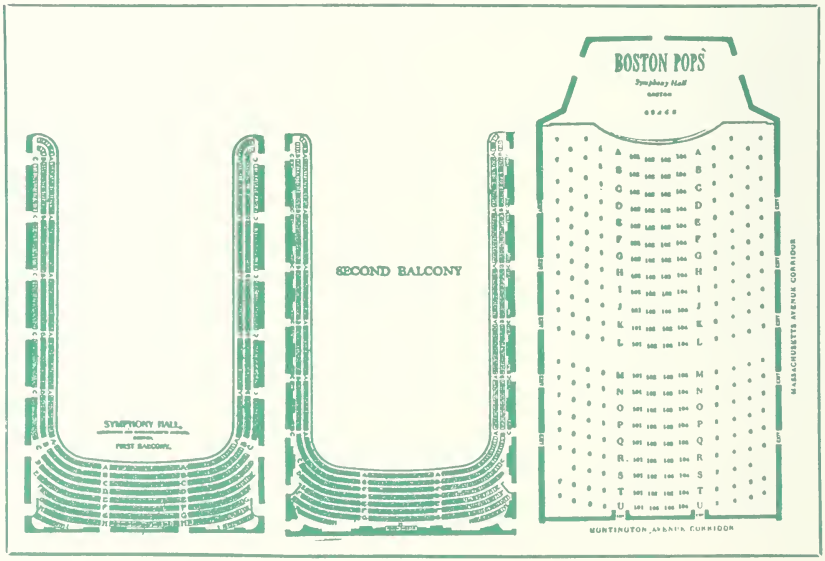
In Leipzig, in 1736, the composer admirably rearranged for keyboard his Concerto for Two Violins, which he had originated while in the service of the Duke of Anhalt-Köthen.

NORMA BERTOLAMI SAPP studied piano at the New England Conservatory and the University of Buffalo. One of her earliest public appearances was as soloist at an Esplanade Concert.

ELIZABETH HUTCHISON KIRK studied piano with Isabelle Vengerova at the Curtis Institute, Philadelphia, and in that city played for many years in chamber music series. She also has been accompanist for Nadia Boulanger.



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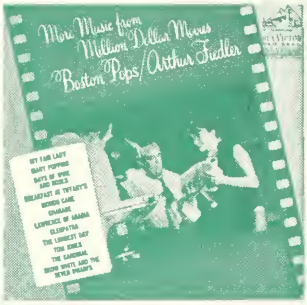

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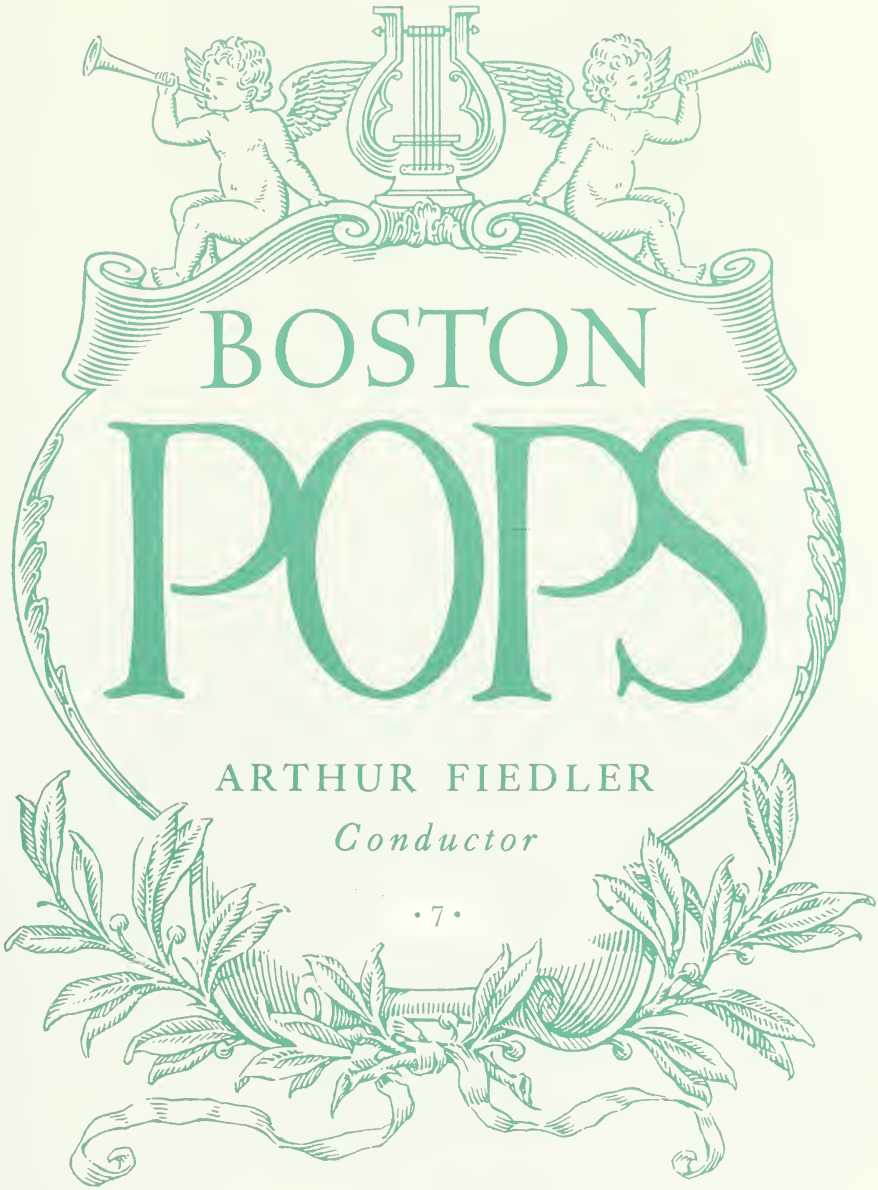

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Program Notes

By Laning Humphrey

JOHANN SEBASTIAN BACH (1685–1750)

Rossini declared to Wagner that "If Beethoven was a prodigy among men, Bach is a miracle of God."

CONCERTO IN C MINOR FOR TWO PIANOS – J. S. BACH (1685–1750)

In Leipzig, in 1736, the composer admirably rearranged for keyboard his Concerto for Two Violins, which he had originated while in the service of the Duke of Anhalt-Köthen.

Norma Bertolami Sapp studied piano at the New England Conservatory and the University of Buffalo. One of her earliest public appearances was as soloist at an Esplanade Concert.

Elizabeth Hutchison Kirk studied piano with Isabelle Vengerova at the Curtis Institute, Philadelphia, and in that city played for many years in chamber music series. She also has been accompanist for Nadia Boulanger.

BRAVISSIMO! ARTHUR FIEDLER

Baldwin

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TUESDAY EVENING, JUNE 8, *at* 8:30 *o'clock*

Thirty-seventh Program

*Entrance of the Guests into the Wartburg, from "Tannhäuser" — *Wagner*

Toccata — *Frescobaldi–Kindler*

Concerto in C minor, for Two Pianos and Strings — *Bach*

I. Allegro
II. Adagio
III. Allegro

Soloists: ELIZABETH HUTCHISON KIRK
NORMA BERTOLAMI SAPP

*Prelude to "Die Meistersinger" — *Wagner*

Country Gentleman — *Atkins & Bryant*

Tennessee Waltz — *Stewart & King*

Alabama Jubilee — *Cobb*

Soloist: CHET ATKINS, Guitarist

*Pops Round-Up (see page 18) — *arr. Hayman*

Faded Love — *John & Bob Wills*

Medley of Three Traditional Tunes

In the Pines — Wildwood Flower — On Top of Old Smoky

Windy and Warm — *Loudermilk*

Soloist: CHET ATKINS

Selection from "Camelot" — *Loewe*

I Wonder What the King Is Doing Tonight — Parade — The Simple Joys of Maidenhood — Camelot — If Ever I Would Leave You — Fie on Goodness — How to Handle a Woman — The Lusty Month of May — Guinevere

Birthday Fugue — *Glaser*

*Tom Jones — *Addison*

Among those present: Boston Skidmore College Club; Boston Safe Deposit and Trust Company; Radcliffe Club of Boston; State College at Boston, Senior Class

*RCA VICTOR RECORDS — BALDWIN PIANO

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CHET ATKINS

A virtuoso of the guitar, he has a repertoire ranging from Bach to Spanish music, to rock and roll, with various categories in between. He is also known as a leading teacher of guitar, a designer of guitars for other professionals, and the author of the Chet Atkins Guitar Methods Book.

Born in the Clinch Mountains of Tennessee, he attended many schools because his father taught piano and voice and travelled a great deal. He began as a guitarist in high school, playing with Bill Carlisle's group at WNOX in Knoxville, and doubled with the Dixieland Swingers, there. Later, he moved to WLW in Cincinnati, WPTF in Raleigh, N. C., WRVA in Richmond, KOA in Denver, and WSM in Nashville. Reaching Nashville in 1950, he became a fixture on "Grand Ole Opry." He also recorded in Nashville, and developed into importance as a recording executive.

His success in the United States has been matched in South Africa, Italy, and England as the result of a tour not long ago. His "Heartbreak Hotel," sung by Elvis Presley in his first Victor release, is said to be still the biggest single record success of all times, reaching more than three million sales.

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WEDNESDAY EVENING, JUNE 9, *at* 8:30 *o'clock*

Thirty-eighth Program

Polonaise Militaire	*Chopin–Glazunov*
Suite from "The Water Music"	*Handel–Harty*
Allegro — Air — Allegro deciso	
*Hungarian Dance, No. 6	*Brahms*
*Overture to "Tannhäuser"	*Wagner*

I'll Fly Away	*Traditional*
Adios Amigo	*Livingston*
Two Traditional Tunes	
John Henry — Listen to the Mocking Bird	
CHET ATKINS, Guitarist	
*Pops Round-Up (see page 18)	*arr. Hayman*
Cold, Cold Heart	*Williams*
I'm Thinking Tonight of My Blue Eyes	*Carter*
Orange Blossom Special	*Rouse*
CHET ATKINS	

*Selection from "West Side Story"	*Bernstein*
I Feel Pretty — Maria — Something's Coming — Tonight — One Hand, One Heart — Cool — America	
*Love Is a Many-Splendored Thing	*Fain*
Bremerhaven Welcomes You, from the forthcoming film, "Ship of Fools"	*Gold*

Among those present: F. C. A. Association, John Hancock Mutual Life Insurance Company; Massachusetts General Hospital Service League

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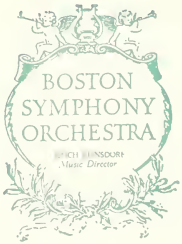

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8 WEEKS • JULY 2 - AUGUST 22, 1965

FRIDAY AND SATURDAY EVENINGS AT 8; SUNDAYS AT 2:30

JULY 2 LEINSDORF
MOZART:
Symphony No. 33, K. 319
Piano Concerto No. 9, K. 415 **(Frager)**
Symphony No. 38, K. 504

3 LEINSDORF
MOZART:
Divertimento in B-flat, K. 287
Piano Concerto No. 8, K. 414 **(Frager)**
Symphony No. 39, K. 543

4 LEINSDORF
HAYDN: Sinfonia Concertante **(Silverstein, Eskin, Gomberg, Walt)**
BEETHOVEN: Piano Concerto No. 1 **(Frank)**
MOZART: Sinfonia Concertante, K. 364 **(Silverstein, Fine)**

JULY 9 LEINSDORF
BACH: Concerto for 2 Violins **(Silverstein, Krips)**
HAYDN: Cello Concerto in C **(Eskin)**
BEETHOVEN: Rondo **(Lettvin)**
MOZART: Contradances, K. 463, 609, 535
BEETHOVEN: Piano Concerto No. 2 **(Lettvin)**

10 LEINSDORF
GLUCK: Orfeo, "The Elysian Fields" **(Tyler, Wolff, Harvard-Radcliffe Chorus)**
MOZART: Concerto for 2 Pianos, K. 365 **(Vronsky and Babin)**
BACH: Cantata 140 **(Tyler, Bressler, Paul, Harvard-Radcliffe Chorus)**
(In Memory of C. D. Jackson)

11 LEINSDORF
BACH:
Cantata No. 146 **(Tyler, Wolff, Bressler, Paul, Harvard-Radcliffe Chorus)**
Brandenburg Concerto No. 4 **(Silverstein, Dwyer, Pappoutsakis)**
Cantata No. 70 **(Tyler, Wolff, Bressler, Paul, Harvard-Radcliffe Chorus)**

JULY 16 LEINSDORF
BEETHOVEN: Symphony No. 8
KODALY: Peacock Variations
WAGNER: Excerpts from "Die Gotterdammerung"

17 LEINSDORF
FINE: Toccata Concertante
BEETHOVEN: Piano Concerto No. 3 **(Istomin)**
BRAHMS: Symphony No. 2

18 LEINSDORF
WEBER: Overture to "Oberon"
BEETHOVEN: Romance in F for Violin and Orchestra **(Stern)**
DVORAK: Violin Concerto **(Stern)**
STRAUSS: Dance of Seven Veils from "Salome"
KODALY: Hary Janos Suite

JULY 23 LEINSDORF
DVORAK: Cello Concerto **(Rose)**
TCHAIKOVSKY: Symphony No. 4

24 LEINSDORF
ROSSINI: Overture, La Scala di seta
MENDELSSOHN: Symphony No. 3 "Scottish"
BEETHOVEN: Romance in G for Violin and Orchestra **(Stern)**
SIBELIUS: Violin Concerto **(Stern)**

25 OZAWA
HINDEMITH: "Konzertmusik" for Strings and Brass
BEETHOVEN: Triple Concerto In C **(Stern, Rose, Istomin)**
FRANCK: Symphony in D minor
Berkshire Music Center 25th Anniversary Concert

JULY 30 MUNCH
VIVALDI: Concerto Grosso in D minor
SIBELIUS: Symphony No. 7
HONEGGER: Symphony No. 4
ROUSSEL: Bacchus et Ariane

31 LEINSDORF
TCHAIKOVSKY: Introduction to "The Queen of Spades"
PROKOFIEV: Symphony No. 6
BEETHOVEN: Violin Concerto **(Stern)**

AUGUST 1 MUNCH
MENDELSSOHN: Sympnony No. 5
FRANCK: Variations for Piano and Orchestra **(Henriot-Schweitzer)**
RAVEL: Concerto in G for Piano **(Henriot-Schweitzer)**
RAVEL: "La Valse"

AUGUST 6 MARTINON
WEBER: Overture to "Der Freischutz"
SCHUMANN: Symphony No. 1
RAVEL: Tombeau de Couperin
DEBUSSY: "La Mer"

7 MARTINON
MARTINON: Overture for a Greek Tragedy
STRAVINSKY: Jeu de Cartes
BERLIOZ: Symphonie Fantastique

8 LEINSDORF
BEETHOVEN: Choral Fantasia for Piano, Chorus and Orchestra
BARTOK: Concerto for Orchestra
BEETHOVEN: Piano Concerto No. 4 **(Serkin)**

AUGUST 13 DE CARVALHO
HAYDN: Symphony No. 99 in E-flat
LUTOSLAWSKI: Jeux Venitiens
STRAVINSKY: Le Sacre du Printemps

14 LEINSDORF
STRAUSS: "Don Juan"
COPLAND: Music for a Great City
BEETHOVEN: Piano Concerto No. 5 **(Cliburn)**

15 STOKOWSKI
BACH: Passacaglia and Fugue in C minor
SCHUBERT: Symphony No. 8 "Unfinished"
SHOSTAKOVITCH: Symphony No. 5

AUGUST 20 LEINSDORF
BEETHOVEN: Overture, Leonore No. 1
WAGNER: "Lohengrin," Act I

21 LEINSDORF
BEETHOVEN: Overture, Leonore No. 2
WAGNER: "Lohengrin," Act II

22 LEINSDORF
BEETHOVEN: Overture, Leonore No. 3
WAGNER: "Lohengrin," Act III

Elsa - **Amara**; Lohengrin - **Konya**; Ortrud - **Gorr**; King Henry - **Hines**;
Telramund - **Dooley**; The Herald - **Marsh**; **Chorus pro Musica**

Ticket information at Festival Ticket Office, Symphony Hall, Boston, Mass. 02115, CO 6-1492

THURSDAY EVENING, JUNE 10, *at* 8:30 *o'clock*

ISRAEL–HISTADRUT NIGHT

Thirty-ninth Program

*Pomp and Circumstance March No. 1 in D major — *Elgar*

*Overture to "Poet and Peasant" — *Suppé*

Recitative and Aria
De' miei bollenti spiriti, from "La Traviata" — *Verdi*

Lamento di Federico, from "L'Arlesiana" — *Cilea*

Soloist: IVAN OAK

*Suite from "Gayne" — *Khatchaturian*

Dance of the Rose Maidens — Lullaby — Sabre Dance

HATIKVOH
THE STAR-SPANGLED BANNER

Violin Concerto No. 4 in D minor, *Op.* 31 — *Vieuxtemps*

I. Andante
II. Adagio religioso
III. Scherzo: vivace
IV. Finale marziale: Andante; Allegro

Soloist: JOSEPH SILVERSTEIN

SONGS WITH PIANO

IVAN OAK

SETSUKO MIMURA, Accompanist

Selection from "Fiddler on the Roof" — *Bock*

Fiddler on the Roof — Matchmaker, Matchmaker —
Far from the Home I Love — Miracle of Miracles —
Sunrise, Sunset — Anatevka — To Life

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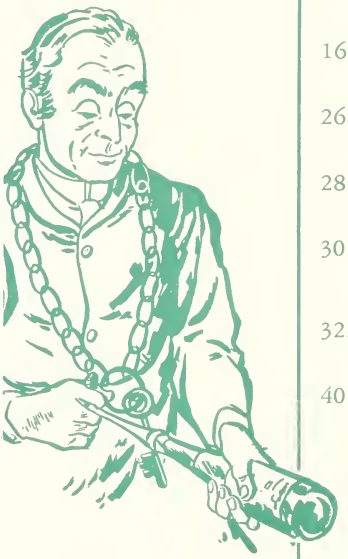

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POPS No. SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
A zesty, pleasantly dry wine

4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from Pinot Noir grapes in Napa Valley

32. ***Pastene Cabernet***
A deep, ruby colored wine, with full bouquet

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

FRIDAY EVENING, JUNE 11, *at* 8:30 *o'clock*

ROUBEN GREGORIAN Conducting

Fortieth Program

Coronation March, from "The Prophet" — *Meyerbeer*

Armenian Rhapsody — *Ippolitov–Ivanov*

Hayr Mer (The Lord's Prayer) — *Traditional*

"Armenia" — *Malipiero*

Overture, "The Roman Carnival" — *Berlioz*

ARTHUR FIEDLER Conducting

Concerto for Violoncello and Orchestra — *Babajanian*

Andante sostenuto — Allegro energico con fuoco

Soloist: MARTIN HOHERMAN

(First performance in America)

*Overture to "Orpheus in Hades" — *Offenbach*

ROUBEN GREGORIAN Conducting

Selection from "Fiddler on the Roof" — *Bock*

Fiddler on the Roof — Matchmaker, Matchmaker — Far from the Home I Love — Miracle of Miracles — Sunrise, Sunset — Anatevka — To Life

*Trumpeter's Lullaby — *Anderson*

*Farandole, from "L'Arlésienne" Suite No. 2 — *Bizet*

*RCA VICTOR RECORDS — BALDWIN PIANO

CHATEAU GAY

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Selections

— Available on the Pops Menu —

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Imported by us in casks from Spain's Duff Gordon, world famous shippers of sherry.

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A fine Vin Rosé estate-bottled at Château d'Aqueria. Best when chilled. Imported from France.

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American Extra Dry especially produced for S. S. Pierce using French in-bottle fermentation technique.

ACKERMAN DRY ROYAL

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Scotch Whisky, a blend 86.8 proof • Canadian Whisky, a blend 86.8 proof • Blended Irish Whiskey, 86 proof imported and bottled by S. S. Pierce Co., Boston, Mass. • Straight Kentucky Bourbon Whiskey, 86 proof by S. S. Pierce Co., Boston, Mass.

POPS WINE LIST

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CHAMPAGNES & SPARKLING WINES

		Bot.	½ Bot.
1	S. S. Pierce Extra Dry Champagne	7.25	4.25
2	Pastene Champagne	6.75	3.75
3	S. S. Pierce Sparkling Red Burgundy	7.25	4.25
4	Pastene Sparkling Burgundy	6.25	3.50
5	Great Western Extra Dry	7.25	4.25
6	*Gancia Asti Spumante	7.75	
7	Great Western Sparkling Red Burgundy	7.25	4.25
8	*Gancia Lacrima Christi	8.25	
9	*Ackerman Dry Royal Brut	7.75	
11	*DeLuze Sparkling Rosé (Pink) Burgundy	8.25	
13	*Bollinger Brut	12.00	6.75
15	*Lancer's Rosé (Pink Portuguese)	7.25	4.25
19	*Clicquot Yellow Label Brut	12.00	
70	Chateau Gay Champagne	5.75	3.25
71	Chateau Gay Sparkling Burgundy	5.75	3.25
72	Chateau Gay Pink Champagne	5.75	
56	*Sichel Sparkling Liebfraumilch	8.25	
80	*Carmel Extra Dry Champagne	8.25	4.50
81	*Carmel Sparkling Burgundy	8.25	4.50
82	*Carmel Pink Champagne	8.25	

17 Champagne Cocktail for Two — 2.50

WHITE WINES

10	Pastene Riesling	3.00	
21	*DeLuze, Bordeaux Special Reserve	3.25	
12	Pastene Sauterne	3.00	2.00
23	*DeLuze, Sauternes	4.25	2.75
14	Pastene Chablis	3.00	2.00
16	Pastene Rhine Wine	3.00	2.00
18	*Sichel Liebfraumilch	5.00	3.00
20	*Sichel Zeltinger Riesling	5.25	3.25
22	*Bolla Soave	4.00	2.25
24	*Gancia Orvieto	3.25	2.25
54	*Brolio Bianco	4.00	2.25
25	*Latour, Pouilly Fuisse	4.50	2.75
27	*Lorentz, Alsatian Riesling (Vin des Templiers)	4.25	
29	*Ackerman, Vouvray	3.75	2.25
31	*Langenbach Liebfraumilch Guilden-Krone	4.50	2.75
33	*Langenbach Bernkasteler Meister-Krone	3.75	2.25
58	*Chateau de Sancerre	6.75	
83	*Carmel Hock (Dry, White)	3.00	

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WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch	1.00	2.75
Claret Lemonade	1.00	2.75

RED AND ROSÉ WINES

		Bot.	½ Bot.
26	Pastene Burgundy	3.00	2.00
39	*DeLuze Club Claret	3.50	
28	Pastene Chianti	3.00	
41	*Beaune Burgundy, Latour	5.00	2.75
43	*M. & R. Melini Chianti (Red)	3.75	2.50
30	Pastene Pinot Noir	3.00	
32	Pastene Cabernet	3.00	
34	*Brolio Chianti	4.00	2.75
36	*Bolla Valpolicella	4.00	2.25
38	*Sichel St. Julien	4.75	
86	*Carmel Concord Grape (Sweet, Red)	3.00	
35	*Tavel Chateau d'Aqueria	3.75	2.25
37	S. S. Pierce Grenache Rosé	3.00	
73	*Nectarosé	3.25	2.00
87	*Rosé of Carmel (Pink, Semi-dry)	3.00	

S. S. PIERCE GOLD COAST WINES

45	Gold Coast Haut Sauternes	2.75
47	Gold Coast Red Burgundy	2.75
49	Gold Coast Red Port	2.75
51	Gold Coast White Port	2.75
53	Gold Coast Sherry	2.75
55	Gold Coast Muscatel	2.75

SHERRIES, PORTS, MADEIRA

40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	2.75	1.75
50	Pastene Port	2.75	1.75
52	Pastene Muscatel	2.75	1.75
		Bottle	*Glass*
57	*Duff Gordon Amontillado (Dry)	5.00	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.50	.75
61	*Cossart Gordon Southside Madeira	4.50	.75
63	*Cockburn Ruddy Port	4.00	.75

BEER AND ALE LIST ON PAGE 17

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POPS MENU

SANDWICHES

Baked Country Ham	.85	Cream Cheese on Date Nut	.65
Sliced Corned Beef	.85	Smoked Breast of Turkey	1.35
Country Ham and Swiss Cheese	1.00	Swiss Cheese	.65

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .65
Crackers served with Cheese

SNACKS AND KEMP'S NUTS

Pretzels		.15	Cheese Wafers		.15
Extra Large Peanuts	.35	.65	Spanish Peanuts	.30	.55
Extra Fine Cashews	.55	.85	Mixed Nuts with Peanuts	.45	.75
Mixed Nuts (no peanuts)	.65	.95			

APPETIZERS

Country Ham and Swiss Cheese with Crackers	.90	for two 1.75
Smoked Breast of Turkey, Buttered Bread Rounds	1.50	for two 2.75

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.30	Lady Fingers	.30
Italian Cookies	.30	Dobosch Torte (7 layers)	.50
Cheese Cake—Plain	.40	Petits Fours	.75

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	.80	Chocolates—2½ oz.	.30
Miniatures—¼ lb.	.60	Jelly Gems, Assorted	.80
French Tissot Drops—hard candies	.35	Assorted Chocolates—½ lb.	.90

HOOD'S CORONET ICE CREAM

Vanilla - Chocolate - Strawberry - Coffee .40
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .55

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass	.50	Canada Dry Ginger Ale, 7 oz.	.15
Pops Punch, Pitcher	2.00	Cott Ginger Ale, 7 oz.	.15
Lemonade, Glass	.50	Simpson Spring Ginger Ale, 8 oz.	.15
Lemonade, Pitcher	2.00	Welch's Grape Juice, 4 oz.	.25

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Darjeeling Blend Tea, Pot	.30
Iced Coffee	.30	Salada Iced Tea Mix	.30

Wine List on page 13 *Beer and Ale on page 17*

Refreshments served on both balconies during the intermissions

GIROLAMO FRESCOBALDI (1583–1643).

Born a century before Sebastian Bach (plus two years), Frescobaldi not only was the greatest organist of the 17th Century, but one of the most amazing examples of musical genius far in advance of its time. Bach at 29 copied out 104 pages of a volume of Frescobaldi's music, "Fiori Musicali," printed 50 years before Bach's birth.

OVERTURE TO "THE MASTERSINGERS OF NUREMBERG" – WAGNER (1813–1883).

First we hear the stately march to the Prize Song Contest of the Mastersingers – the musical experts of the city's trade Guilds, who in the 1500's sought to restore, on democratic lines, the glories of the noble-blooded minstrels, or Minnesingers, of three centuries earlier, such as Tannhäuser and Wolfram von Eschenbach.

Next, there are a few measures of the love music of the heroine and hero of the opera, Eva and Walter. The second strain of the march follows, based on a melody used by the actual Mastersingers of history, who knew it as "the long tone."

Now comes a snatch of the Prize Song, with which Walter is to win both the contest and the hand of Eva. In suggestion of Beckmesser, the annoying and ridiculous rival of Walter, the march is caricatured in staccato notes by the bassoons.

In the finale, Wagner makes a brilliant contrapuntal combination of the leading themes of the Overture.

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Budweiser Beer	.50
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Miller High Life	.50
Michelob Beer	.75
Labatt's Ale or Pilsener (Canada)	.60
Heineken's Beer (Holland)	.75
Löwenbräu Munich Beer, Light or Dark (Germany)	.75
Molson's Ale and Beer (Canada)	.60
Cooper's Sparkling Ale (Australia)	.75

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1. Introduction; 2. Bonanza; 3. Maverick; 4. The Rebel; 5. Bat Masterson; 6. Gunsmoke; 7. Wagon Train; 8. Wyatt Earp; 9. Have Gun, Will Travel; 10. Rawhide.

WATER MUSIC – HANDEL (1685–1759) ARRANGED BY HARTY

"Handel's finest orchestral composition," Herbert Weinstock calls this Suite in his attractive biography. Its spirit is that of a serenade – music originally composed to be heard outdoors, while King George I of England took an evening's trip on the Thames, with lords and ladies filling the Royal Barge, and accompanied by fifty barge-drawn musicians playing the Suite. Handel is believed to have added afterwards to the movements.

HUNGARIAN DANCE – BRAHMS (1833–1897).

Originally for piano duet, Brahms published four books in this form, arranged from melodies by Hungarian composers. He orchestrated twenty-one of the dances. His inspiration came of his friendship for the Hungarian gypsy violinist, Eduard Remenyi, with whom he toured as pianist in 1853.

LOVE IS A MANY-SPLENDORED THING – FAIN.

The plot of the film-play featuring this song is concerned with the frustrated love of Han Suyin, beautiful Eurasian lady physician, for the American newsman, Elliot. His indifferent wife refuses a divorce, and he is killed in the Korean War.

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JOSEPH SILVERSTEIN

A member of the Boston Symphony Orchestra since 1955, and now Concertmaster, he previously had served with the Philadelphia Orchestra, and had played at the first desk in the orchestras of Denver and Houston. In May of 1959 he was the only North American violinist to survive the finals in the International Contest in Brussels. He won the 1960 Walter W. Naumburg Foundation Award.

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SUITE FROM BALLET, "GAYANE" – KHATCHATURIAN

These excerpts represent an entertainment on a collective farm in Sovietized Armenia, as an example of the happy side of the workers' lives. The ballet also has a love plot, with Gayane as the heroine.

When Armenia became a Soviet Socialist Republic in the nineteen twenties, the collectivist farm was one of the Russian ideas which played a very conspicuous part in Armenia's new political situation.

Khachaturian first was a cello student, then turned to composition with Gnessin, a pupil of Rimsky-Korsakoff. After two years' study of the 'cello, he concentrated on composition from 1929 to 1934 at the Moscow State Conservatory, under Myaskovsky and Vassilenko.

Ivan Oak, tenor, is a native of Seoul, Korea. After graduation from Kook-Min College, Seoul, with a B.S. in political science, he came to study voice with Frederick Jagel at the New England Conservatory, and is receiving his diploma in 1965. Twice selected winner of the Young Artists' Auditions sponsored by the National Federation of Music Clubs, he has gone on to win the New England Regional Competition as Singer of the Year for 1965. He has given concerts at Gardner Museum, John Hancock Hall, and Jordan Hall.

Setsuko Mimura, wife of Ivan Oak and also a native of Seoul, has studied as a special student at the New England Conservatory: piano with Miss Lucille Monaghan, and voice with Miss Gladys Miller.

BABAJANIAN is a Soviet-Armenian composer-pianist of the younger generation, somewhat a follower of Khatchaturian.

MARTIN HOHERMAN

Previously heard in solo appearance with the Pops, he now is principal cellist. A member of the Boston Symphony Orchestra since 1953, he had played in the Warsaw Philharmonic and Radio Orchestras until 1939, then served in the British Army during World War II.

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SATURDAY EVENING, JUNE 12, *at* 8:30 *o'clock*

NEW ENGLAND CONSERVATORY NIGHT

Forty-first Program

*Wedding March, from "Le Coq d'Or" — *Rimsky-Korsakoff*

Overture to "The Bartered Bride" — *Smetana*

*Trumpet Concerto in E-flat major — *Haydn*

I. Allegro
II. Andante
III. Finale: Allegro

Soloist: RAMON PARSELLS

*España, Rhapsody — *Chabrier*

Violoncello Concerto No. 1, in A minor, *Op.* 33 — *Saint-Saëns*

Soloist: IMKE HEITMANN

Five Miniatures — *White, '18*

By the Lake — Caravan Song — Waltz for Teenie's Doll — Hippo Dance — Mosquito Dance

Conducted by the Composer

---

*Selection from "My Fair Lady" — *Loewe*

Get Me to the Church on Time — Wouldn't It Be Loverly — I've Grown Accustomed to Her Face — I Could Have Danced All Night — On the Street Where You Live — The Rain in Spain — With a Little Bit of Luck

*More, from "Mondo Cane" — *Ortolani & Oliviero*

*Mack the Knife, from "The Threepenny Opera" — *Weill*

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This distinguished faculty member of the Boston Conservatory was co-founder of the Teheran Symphony Orchestra, its conductor in 1948–1952, concurrently director of the Teheran Conservatory, and also busy as a composer.

CONCERTO FOR TRUMPET AND ORCHESTRA – HAYDN (1732-1809).

Of the fifty-one concertos of Franz Josef Haydn, this is the only one he composed for trumpet. In it the listener may find support for the comment made by the composer in respect to his busy but isolated life on the country estate of his Hungarian patron, Prince Nicholas Esterhazy. Haydn said: "Being cut off from the world, I was forced to become original."

Ramón Parcells, born in Chicago, now makes his home in Decatur, Georgia. He is receiving his diploma in 1965 from the New England Conservatory, where he has studied with Roger Voisin. When Aaron Copland made the WGBH recording, "Music in the Twenties," Parcells participated. He has given a Jordan Hall, and several Gardner Museum performances.

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MONDAY EVENING, JUNE 14, *at* 8:30 *o'clock*

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Forty-second Program

*Wedding March, from "Le Coq d'Or" — *Rimsky-Korsakoff*

*The Moldau, Symphonic Poem — *Smetana*

*Clair de Lune — *Debussy*

Symphony No. 5, in E minor, Op. 64 — *Tchaikovsky*

Finale (Andante maestoso; allegro vivace)

Piano Concerto in C minor — *Delius*

Soloist: GERSON YESSIN

(First performance in Boston)

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*Dancing through the Years — *arr. Hayman*

Cakewalk — Charleston — Tango — Square Dance — Waltz — Polka — Rumba — Jitterbug-Swing — Mexican Hat Dance — Cha-Cha-Cha — Rock-'n'-Roll

*Chim Chim Cheree, from "Mary Poppins" — *Sherman & Sherman*

*Bugler's Holiday — *Anderson*

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FARANDOLE, FROM "L'ARLESIENNE," SUITE NO. 2 – BIZET (1838–1875).

This dance movement is based on an authentic tune from Provence, in the southern part of France. In the true *farandole,* which has a long history, the dancers hold hands in a chain, as they move gaily through the streets to the music of a sort of fife and a little drum.

Two stories are unfolded in the drama: the wrecking of one romance of youth, and the long-deferred salvage of the romance of an elderly couple.

Young farmer Frederi has known Vivette since both were children, and she adores him. But he is madly infatuated with a dancer, L'Arlésienne – the Maid of Arles (who, by the way, is never seen in the entire course of the drama). Yielding to his family, he tries to put the sultry dancer out of his mind and agrees to plans for marrying Vivette.

At the betrothal festivities two elderly folk appear, Mere Renaud and Balthazar. The joyousness around them steals into their hearts to rekindle an old flame. Years before, Balthazar had wooed her only for her to become Renaud's wife. But now Renaud is dead, and Balthazar, unmarried, has quietly gone on loving his first ideal. The old couple plight their troth.

Meanwhile, tragedy violently throws its shadow over the scene. Hearing music of the Farandole, a dance in which the Arlésienne had captivated him, Frederi finds himself still in the grip of his passion for her, and hurls himself to destruction from a loft. The wedding preparations are turned then from Frederi and Vivette to old Balthazar and Mere Renaud.

MORE, FROM "MONDO CANE" (A DOG'S WORLD) – RIZ ORTOLANI and NINO OLIVIERO

Much controversy was aroused by the film's chronicle of the cruelties on dumb animals and humans. But opinion is not so divided about the appeal of this tune.

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Forty-third Program

*Up the Street, March . . . *Morse, '96*
Academic Festival Overture . . . *Brahms*
Final Dance, from "Estancia" . . . *Ginastera*
*Irish Suite . . . *Anderson, '29*
Irish Washerwoman — Minstrel Boy — Rakes of Mallow

*Rhapsody in Blue for Piano and Orchestra . . . *Gershwin*
Soloist: OLEGNA FUSCHI

HARVARD GLEE CLUB — ELLIOT FORBES, '40, Conductor
F. JOHN ADAMS, '66; WILLIAM L. CHRISTIE, '66, Accompanists

Two Italian Folk Songs . . . *arr. Archibald T. Davison, '06*
Canto di caccia
Tu mi vuoi tanto bene
Viva tutti . . . *Anonymous Glee, 18th C.*
sweet spring is your . . . *Gordon Binkerd, G'47*
(text by e. e. cummings, '15)
Come Sirrah Jack Ho . . . *Weelkes*
Bon jour mon coeur . . . *di Lasso*
Die Lotosblume . . . *Schumann*
We Are Marching to Pretoria . . . *arr. Ruth Abbott*

*Selection from "My Fair Lady" . . . *Lerner, '40–Loewe*
Get Me to the Church on Time — Wouldn't It Be Loverly —
I've Grown Accustomed to Her Face — I Could Have Danced
All Night — On the Street Where You Live —
The Rain in Spain — With a Little Bit of Luck

Wintergreen for President . . . *Gershwin*
Harvard Fantasy . . . *Anderson, '29*
Soldier's Field — Veritas — Here's to Johnny Harvard
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VIOLONCELLO CONCERTO No. 1, IN A MINOR — SAINT-SAËNS

Here Saint-Saëns emulates his friend Liszt in fusing the concerto into one continuous movement.

IMKE HEITMANN, cellist, is a native of Lübeck, Germany, and first studied at the Staatliche Hochschule in Freiburg, Germany. On a Fulbright scholarship, she has been at the New England Conservatory for one year, studying with Jules Eskin. Having completed her studies in that period, she is to receive her Artist's Diploma (the Conservatory's highest performing award) in 1965. She has given two solo recitals in Jordan Hall.

FIVE MINIATURES — WHITE (born in 1895)

One of the merriest experiences at the Pops and the Esplanade Concerts for years has been to hear Paul White's composition, the "Mosquito Dance." Since it is but part of a little suite, presentation of the entire work, conducted by the composer, brings the opportunity for a fuller enjoyment of his imagination and orchestral skill.

The long career of Paul White started with violin study under Winternitz at the New England Conservatory, which granted him the Soloist's Diploma in 1918, and which in 1965 confers the Doctorate in Music. As an undergraduate he served as concertmaster of the Conservatory's Orchestra. He also played in the Boston Civic Symphony.

In Cincinnati he studied both violin and conducting with the Belgian virtuoso, Eugene Ysaÿe, who became conductor of that city's orchestra. Since 1928, he has taught advanced conducting, and has conducted the school orchestra at the Eastman School in the University of Rochester, where he had been a conducting pupil of the late Eugene Goosens.

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"THE MOLDAU" – SMETANA (1824–1884)

Here the composer pictures the meeting of two streams – one cool and calm, one warm and rippling – to form the Moldau River, after passing through charming woodland scenes.

This is one of a cycle of six symphonic poems, entitled "My Country," composed between the years of 1874 and 1879. When Smetana began this work – one of his highest achievements – he had become totally deaf.

Between 1856 and 1861 he wrote three symphonic poems: Wallenstein's Camp, Richard III and Hakon Jarl – none of which had had any of the nationalistic spirit and color which are found in such abundance in "My Country."

CLAIR DE LUNE – DEBUSSY

It is orchestrated from one of the four divisions of the "Suite Bergamesque" for piano. Debussy's biographer Leon Vallas calls the suite an important work.

"The 'Clair de Lune,'" Vallas writes, "floods the third piece with an exquisite atmosphere, unmistakably Debussyan in character." In it, he says, "we find the entire Debussy of the future."

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SYMPHONY NO. 5 — TCHAIKOVSKY (1840–1893)

Man's struggle with Fate is a theme with which Tchaikovsky dealt in both his fourth and fifth symphonies.

The fifth opens with a foreboding motto in the minor. In the final movement, this motto returns in the major — significant of triumph over Fate. There is a momentary resumption of the gloomy minor, then the major vanquishes, leading on to a march of victory.

GERSON YESSIN combines an active life as a concert and recording pianist with the chairmanship of the Division of Music of the College of Music and Fine Arts at Jacksonville University, Florida. Formerly a Malden resident, he was but seventeen and still in high school (1952), when Arthur Fiedler introduced him at an Esplanade concert, in Beethoven's Piano Concerto No. 1.

CHIM CHIM CHEREE, FROM "MARY POPPINS" — RICHARD M. and ROBERT B. SHERMAN

Sung by Dick Van Dyke as the chimney-sweep, this song has a particular individuality among the cluster of good ones in Walt Disney's masterly filming of P. L. Travers' book about the magical nanny, Mary Poppins, bewitchingly played by Julie Andrews.

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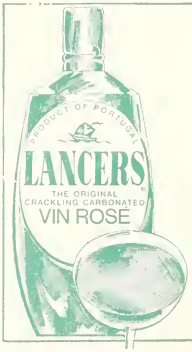

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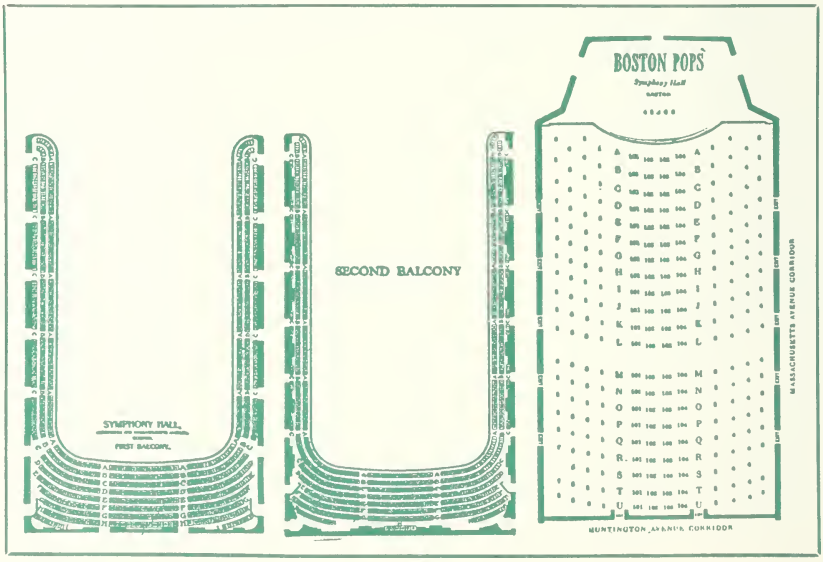
The student ditties include: *We Had Built a Stately House, The Country's Father, The Fox Song,* and *Gaudeamus Igitur.*

GAUDEAMUS IGITUR may well have been sung in its entirety by wandering students of the thirteenth century. Some of the Latin words ("Ubi sunt qui ante nos" and "Vita nostra brevis est") date to 1267, a German translation to 1717, and another manuscript, 1750.



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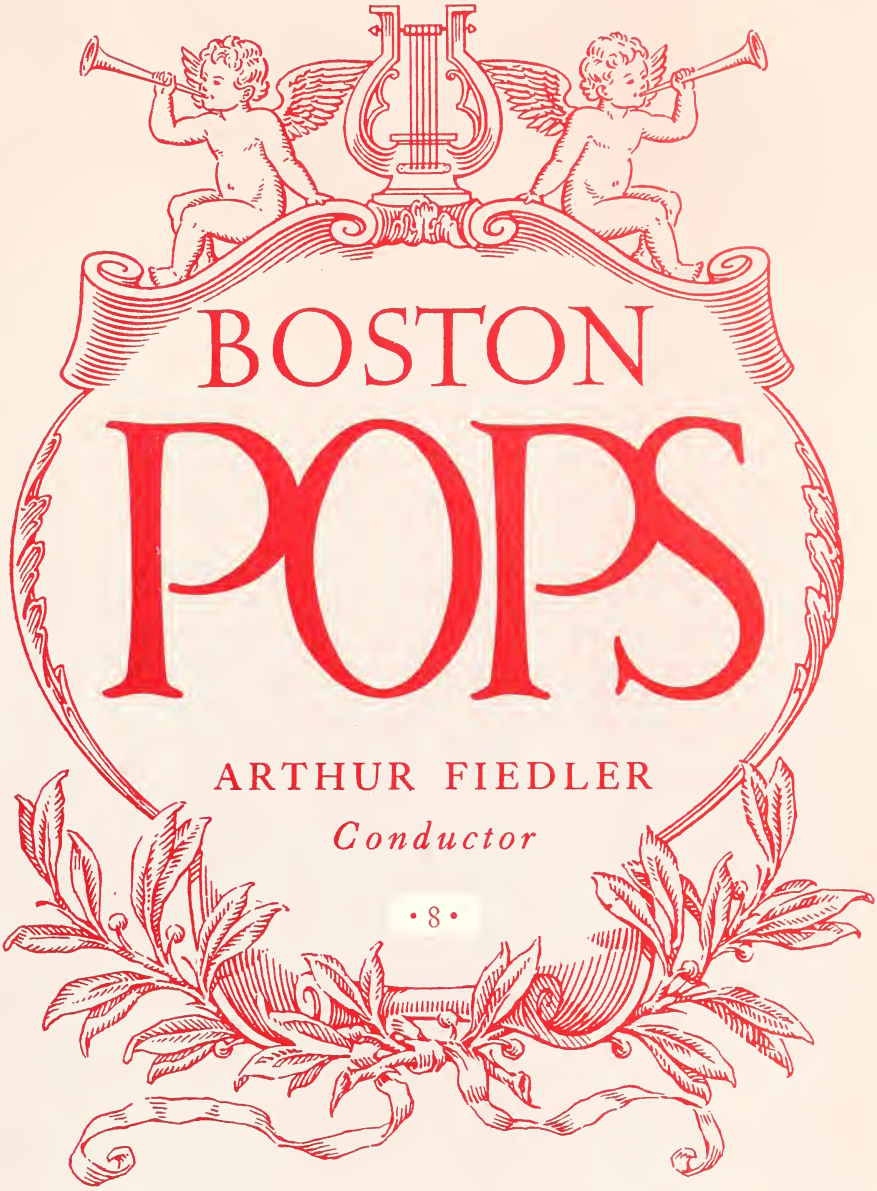

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HARRY ELLIS DICKSON, *Assistant Conductor*

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Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom
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Second Violins
Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
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Victor Manusevitch
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Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

Basses
Henry Freeman
Henry Portnoi
Irving Frankel
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes
James Pappoutsakis
Phillip Kaplan

Piccolo
George Madsen

Oboes
John Holmes
Hugh Matheny

English Horn
Laurence Thorstenberg

Clarinets
Pasquale Cardillo
Manuel Valerio

Bass Clarinet
Rosario Mazzeo

Bassoons
Ernst Panenka
Matthew Ruggiero

Contra Bassoon
Richard Plaster

Horns
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Osbourne McConathy

Trumpets
Roger Voisin
Robert Mogilnicki
André Come
Gerard Goguen

Trombones
Josef Orosz
William Moyer
Kauko Kahila

Tuba
K. Vinal Smith

Timpani
Everett Firth

Percussion
Charles Smith
Harold Thompson
Arthur Press
Ass't Timpanist
Thomas Gauger

Harp
Olivia Luetcke

Piano
Leo Litwin

Library
Victor Alpert
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The Boston Pops

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

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Orchestra Personnel Manager

HARRY J. KRAUT
Assistant to the Manager

Program Notes

By Laning Humphrey

ACADEMIC FESTIVAL OVERTURE – BRAHMS

This was Brahms' response to the University of Breslau for conferring on him the degree of Doctor of Philosophy. He was grateful for this rather tardy honor from an institution of his native Germany.

A man always ready to display displeasure at personal pretentiousness, he chose to base most of the material of his overture on favorite student songs – after opening in a suitably decorous manner.

The student ditties include: *We Had Built a Stately House, The Country's Father, The Fox Song,* and *Gaudeamus Igitur.*

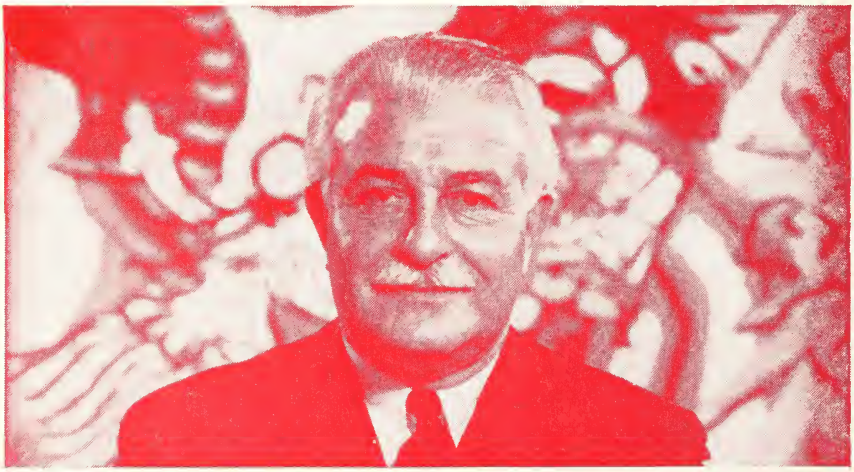
Gaudeamus Igitur may well have been sung in its entirety by wandering students of the thirteenth century. Some of the Latin words ("Ubi sunt qui ante nos" and "Vita nostra brevis est") date to 1267, a German translation to 1717, and another manuscript, 1750.

IRISH SUITE – LEROY ANDERSON.

Commissioned by The Eire Society of Boston.

The tunes are drawn from the "Irish Melodies" of Tom Moore, who got them from the Bunting collections.

BRAVISSIMO! ARTHUR FIEDLER



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TUESDAY EVENING, JUNE 15, *at* 8:30 *o'clock*
HARVARD CLASS OF 1940 NIGHT

Forty-third Program

*Up the Street, March — *Morse, '96*

Academic Festival Overture — *Brahms*

Final Dance, from "Estancia" — *Ginastera*

*Irish Suite — *Anderson, '29*

Irish Washerwoman — Minstrel Boy — Rakes of Mallow

*Rhapsody in Blue for Piano and Orchestra — *Gershwin*

Soloist: OLEGNA FUSCHI

HARVARD GLEE CLUB — ELLIOT FORBES, '40, Conductor

F. JOHN ADAMS, '66; WILLIAM L. CHRISTIE, '66, Accompanists

Two Italian Folk Songs — *arr. Archibald T. Davison, '06*

Canto di caccia

Tu mi vuoi tanto bene

Viva tutti — *Anonymous Glee, 18th C.*

sweet spring is your — *Gordon Binkerd, G'47 (text by e. e. cummings, '15)*

Come Sirrah Jack Ho — *Weelkes*

Bon jour mon coeur — *di Lasso*

Die Lotosblume — *Schumann*

We Are Marching to Pretoria — *arr. Ruth Abbott*

*Selection from "My Fair Lady" — *Lerner, '40–Loewe*

Get Me to the Church on Time — Wouldn't It Be Loverly — I've Grown Accustomed to Her Face — I Could Have Danced All Night — On the Street Where You Live — The Rain in Spain — With a Little Bit of Luck

Wintergreen for President — *Gershwin*

Harvard Fantasy — *Anderson, '29*

Soldier's Field — Veritas — Here's to Johnny Harvard

(Conducted by ELLIOT FORBES)

FAIR HARVARD

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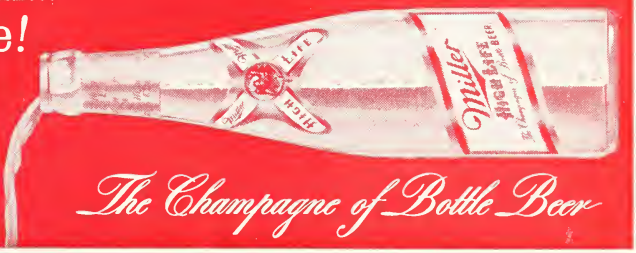


The Champagne of Bottle Beer

"ESTANCIA" – GINASTERA (1916–)

This ballet in one act and five scenes, by Argentina's foremost composer, Alberto Ginastera, was commissioned by Lincoln Kirstein for his Ballet Caravan. The choreographer was George Balanchine.

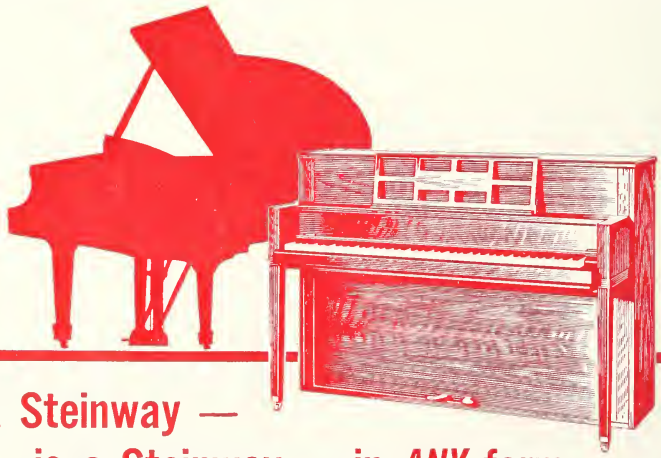
The work depicts life on an Argentine ranch (Estancia) from one dawn to the next. The music presents native dances in stylized versions.

RHAPSODY IN BLUE – GERSHWIN (1898–1937)

Presentation of this work in 1924 by Paul Whiteman (who commissioned it) with his orchestra, and Gershwin as soloist, had remarkable repercussions, felt in various ways ever since. First of all, it brought national and international fame to Gershwin for having produced from the idiom of popular American music a work which in the opinion of many serious-minded musicians was as worthy of performance at "serious" concerts, as Liszt's Hungarian Rhapsodies, for example.

The orchestration was done by Whiteman's exceptionally skilled arranger, Ferde Grofé.

Olegna Fuschi, as a child in her native New York, took up studies with her pianist mother. She had further studies and teen-age concert successes in her adopted state of California. At twenty, she returned to New York, and became a pupil of Rosina Lhevinne at the Juilliard School, having won a scholarship. She has toured Brazil, France, Poland, and Russia.



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WEDNESDAY EVENING, JUNE 16, *at* 8:30 *o'clock*

Forty-fourth Program

Le Père de la Victoire, March — *Ganne*

*Overture to "La Belle Hélène" — *Offenbach*

*Polka from "Schwanda" — *Weinberger*

A Lincoln Portrait — *Copland*

Speaker: ELLEN BOTTOMLEY

Piano Concerto No. 2, in A major — *Liszt*

Soloist: PHILIP LORENZ

*The Ride of the Valkyries — *Wagner*

*Victor Herbert Favorites — *Herbert–Hayman*

The Streets of New York — Every Day Is Ladies Day with Me — Moonbeams — Because You're You — Toyland — March of the Toys — Kiss Me Again — Romany Life

*Hernando's Hideaway — *Adler*

*Mack the Knife, from "The Threepenny Opera" — *Weill*

Among those present: **General Electric Riverettes; Parker Hill Medical Center**

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8 WEEKS • JULY 2 - AUGUST 22, 1965

FRIDAY AND SATURDAY EVENINGS AT 8; SUNDAYS AT 2:30

JULY 2 LEINSDORF
MOZART:
Symphony No. 33, K. 319
Piano Concerto No. 9, K. 415 **(Frager)**
Symphony No. 38, K. 504

3 LEINSDORF
MOZART:
Divertimento in B-flat, K. 287
Piano Concerto No. 8, K. 414 **(Frager)**
Symphony No. 39, K. 543

4 LEINSDORF
HAYDN: Sinfonia Concertante **(Silverstein, Eskin, Gomberg, Walt)**
BEETHOVEN: Piano Concerto No. 1 **(Frank)**
MOZART: Sinfonia Concertante, K. 364 **(Silverstein, Fine)**

JULY 9 LEINSDORF
BACH: Concerto for 2 Violins **(Silverstein, Krips)**
HAYDN: Cello Concerto in C **(Eskin)**
BEETHOVEN: Rondo **(Lettvin)**
MOZART: Contradances, K. 463, 609, 535
BEETHOVEN: Piano Concerto No. 2 **(Lettvin)**

10 LEINSDORF
GLUCK: Orfeo, "The Elysian Fields" **(Tyler, Wolff, Harvard-Radcliffe Chorus)**
MOZART: Concerto for 2 Pianos, K. 365 **(Vronsky and Babin)**
BACH: Cantata 140 **(Tyler, Bressler, Paul, Harvard-Radcliffe Chorus)**
(In Memory of C. D. Jackson)

11 LEINSDORF
BACH:
Cantata No. 146 **(Tyler, Wolff, Bressler, Paul, Harvard-Radcliffe Chorus)**
Brandenburg Concerto No. 4 **(Silverstein, Dwyer, Pappoutsakis)**
Cantata No. 70 **(Tyler, Wolff, Bressler, Paul, Harvard-Radcliffe Chorus)**

JULY 16 LEINSDORF
BEETHOVEN: Symphony No. 8
KODALY: Peacock Variations
WAGNER: Excerpts from "Die Gotterdammerung"

17 LEINSDORF
FINE: Toccata Concertante
BEETHOVEN: Piano Concerto No. 3 **(Istomin)**
BRAHMS: Symphony No. 2

18 LEINSDORF
WEBER: Overture to "Oberon"
BEETHOVEN: Romance in F for Violin and Orchestra **(Stern)**
DVORAK: Violin Concerto **(Stern)**
STRAUSS: Dance of Seven Veils from "Salome"
KODALY: Hary Janos Suite

JULY 23 LEINSDORF
DVORAK: Cello Concerto **(Rose)**
TCHAIKOVSKY: Symphony No. 4

24 LEINSDORF
ROSSINI: Overture, La Scala di seta
MENDELSSOHN: Symphony No. 3 "Scottish"
BEETHOVEN: Romance in G for Violin and Orchestra **(Stern)**
SIBELIUS: Violin Concerto **(Stern)**

25 OZAWA
HINDEMITH: "Konzertmusik" for Strings and Brass
BEETHOVEN: Triple Concerto in C **(Stern, Rose, Istomin)**
FRANCK: Symphony in D minor
Berkshire Music Center 25th Anniversary Concert

JULY 30 MUNCH
VIVALDI: Concerto Grosso in D minor
SIBELIUS: Symphony No. 7
HONEGGER: Symphony No. 4
ROUSSEL: Bacchus et Arlane

31 LEINSDORF
TCHAIKOVSKY: Introduction to "The Queen of Spades"
PROKOFIEV: Symphony No. 6
BEETHOVEN: Violin Concerto **(Stern)**

AUGUST 1 MUNCH
MENDELSSOHN: Symphony No. 5
FRANCK: Variations for Piano and Orchestra **(Henriot-Schweitzer)**
RAVEL: Concerto in G for Piano **(Henriot-Schweitzer)**
RAVEL: "La Valse"

AUGUST 6 MARTINON
WEBER: Overture to "Der Freischutz"
SCHUMANN: Symphony No. 1
RAVEL: Tombeau de Couperin
DEBUSSY: "La Mer"

7 MARTINON
MARTINON: Overture for a Greek Tragedy
STRAVINSKY: Jeu de Cartes
BERLIOZ: Symphonie Fantastique

8 LEINSDORF
BEETHOVEN: Choral Fantasia for Piano, Chorus and Orchestra
BARTOK: Concerto for Orchestra
BEETHOVEN: Piano Concerto No. 4 **(Serkin)**

AUGUST 13 DE CARVALHO
HAYDN: Symphony No. 99 in E-flat
LUTOSLAWSKI: Jeux Venitiens
STRAVINSKY: Le Sacre du Printemps

14 LEINSDORF
STRAUSS: "Don Juan"
COPLAND: Music for a Great City
BEETHOVEN: Piano Concerto No. 5 **(Cliburn)**

15 STOKOWSKI
BACH: Passacaglia and Fugue in C minor
SCHUBERT: Symphony No. 8 "Unfinished"
SHOSTAKOVITCH: Symphony No. 5

AUGUST 20 LEINSDORF
BEETHOVEN: Overture, Leonore No. 1
WAGNER: "Lohengrin," Act I

21 LEINSDORF
BEETHOVEN: Overture, Leonore No. 2
WAGNER: "Lohengrin," Act II

22 LEINSDORF
BEETHOVEN: Overture, Leonore No. 3
WAGNER: "Lohengrin," Act III

Elsa - **Amara**; Lohengrin - **Konya**; Ortrud - **Gorr**; King Henry - **Hines**;
Telramund - **Dooley**; The Herald - **Marsh**; **Chorus pro Musica**

Ticket information at Festival Ticket Office, Symphony Hall, Boston, Mass. 02115, CO 6-1492

THURSDAY EVENING, JUNE 17, *at* 8:30 *o'clock*

NORTHEASTERN NIGHT

Forty-fifth Program

*Semper Fidelis, March . . . . . *Sousa*

*Suite from "Gaîté Parisienne" . . . . . *Offenbach*

Overture — Allegro brillante — Polka — Galop —
Valse — March — Can-Can — Finale

Yankee Doodle Went to Town . . . . . *Gould*

Romeo and Juliet, Overture-Fantasia . . . . *Tchaikovsky*

Conducted by WILLIAM A. TESSON

Concerto in E-flat major, for Two Pianos, K. 365 . . *Mozart*

I. Allegro
II. Andante
III. Rondo: allegro

Soloists: REGINALD HACHEY and ROLAND NADEAU

Cole Porter Greats

Introduction — Wunderbar — Love for Sale — I Love Paris —
In the Still of the Night — Night and Day —
I Get a Kick Out of You — Blow, Gabriel, Blow

And I Love Her . . . . . *Lennon–McCartney*

*American Patrol, March . . . . . *Meacham*

NORTHEASTERN ALMA MATER

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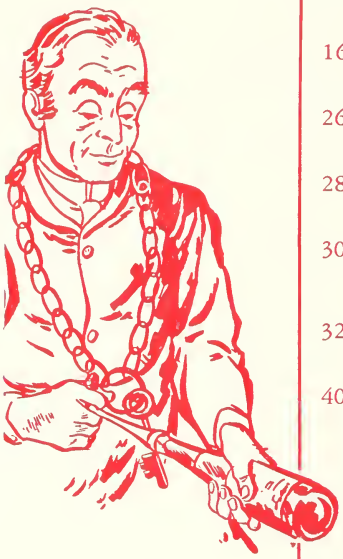

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POPS No. SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
A zesty, pleasantly dry wine

4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from Pinot Noir grapes in Napa Valley

32. ***Pastene Cabernet***
A deep, ruby colored wine, with full bouquet

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

FRIDAY EVENING, JUNE 18, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Forty-sixth Program

*Pomp and Circumstance March No. 1, in D major — *Elgar*

*Overture to "La Belle Hélène" — *Offenbach*

Praeludium — *Järnefelt*

*Suite from "Peer Gynt" — *Grieg*

Morning Mood — Anitra's Dance — In the Hall of the Mountain King

Piano Concerto in C minor — *Delius*

Soloist: GERSON YESSIN

*Finlandia, Tone Poem — *Sibelius*

*Selection from "West Side Story" — *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight — One Hand, One Heart — Cool — America

Dominique — *arr. Hoherman*

*Hello, Dolly! — *Herman*

Among those present: American-Scandinavian Foundation; Catholic Daughters of Massachusetts; Kappa Kappa Gamma, Boston Alumnæ Association; Waltham Teachers' Association

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— Available on the Pops Menu —

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FOUR GREAT WHISKIES OF THE WORLD

Scotch Whisky, a blend 86.8 proof • Canadian Whisky, a blend 86.8 proof • Blended Irish Whiskey, 86 proof imported and bottled by S. S. Pierce Co., Boston, Mass. • Straight Kentucky Bourbon Whiskey, 86 proof by S. S. Pierce Co., Boston, Mass.

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CHAMPAGNES & SPARKLING WINES

		Bot.	½ Bot.
1	S. S. Pierce Extra Dry Champagne	7.25	4.25
2	Pastene Champagne	6.75	3.75
3	S. S. Pierce Sparkling Red Burgundy	7.25	4.25
4	Pastene Sparkling Burgundy	6.25	3.50
5	Great Western Extra Dry	7.25	4.25
6	*Gancia Asti Spumante	7.75	
7	Great Western Sparkling Red Burgundy	7.25	4.25
8	*Gancia Lacrima Christi	8.25	
9	*Ackerman Dry Royal Brut	7.75	
11	*DeLuze Sparkling Rosé (Pink) Burgundy	8.25	
13	*Bollinger Brut	12.00	6.75
15	*Lancer's Rosé (Pink Portuguese)	7.25	4.25
19	*Clicquot Yellow Label Brut	12.00	
70	Chateau Gay Champagne	5.75	3.25
71	Chateau Gay Sparkling Burgundy	5.75	3.25
72	Chateau Gay Pink Champagne	5.75	
56	*Sichel Sparkling Liebfraumilch	8.25	
80	*Carmel Extra Dry Champagne	8.25	4.50
81	*Carmel Sparkling Burgundy	8.25	4.50
82	*Carmel Pink Champagne	8.25	

17 Champagne Cocktail for Two — 2.50

WHITE WINES

10	Pastene Riesling	3.00	
21	*DeLuze, Bordeaux Special Reserve	3.25	
12	Pastene Sauterne	3.00	2.00
23	*DeLuze, Sauternes	4.25	2.75
14	Pastene Chablis	3.00	2.00
16	Pastene Rhine Wine	3.00	2.00
18	*Sichel Liebfraumilch	5.00	3.00
20	*Sichel Zeltinger Riesling	5.25	3.25
22	*Bolla Soave	4.00	2.25
24	*Gancia Orvieto	3.25	2.25
54	*Brolio Bianco	4.00	2.25
25	*Latour, Pouilly Fuisse	4.50	2.75
27	*Lorentz, Alsatian Riesling (Vin des Templiers)	4.25	
29	*Ackerman, Vouvray	3.75	2.25
31	*Langenbach Liebfraumilch Guilden-Krone	4.50	2.75
33	*Langenbach Bernkasteler Meister-Krone	3.75	2.25
58	*Chateau de Sancerre	6.75	
83	*Carmel Hock (Dry, White)	3.00	

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	Glass	Pitcher
Claret or Sauterne Punch	1.00	2.75
Claret Lemonade	1.00	2.75

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26	Pastene Burgundy	3.00	2.00
39	*DeLuze Club Claret	3.50	
28	Pastene Chianti	3.00	
41	*Beaune Burgundy, Latour	5.00	2.75
43	*M. & R. Melini Chianti (Red)	3.75	2.50
30	Pastene Pinot Noir	3.00	
32	Pastene Cabernet	3.00	
34	*Brolio Chianti	4.00	2.75
36	*Bolla Valpolicella	4.00	2.25
38	*Sichel St. Julien	4.75	
86	*Carmel Concord Grape (Sweet, Red)	3.00	
35	*Tavel Chateau d'Aqueria	3.75	2.25
37	S. S. Pierce Grenache Rosé	3.00	
73	*Nectarosé	3.25	2.00
87	*Rosé of Carmel (Pink, Semi-dry)	3.00	

S. S. PIERCE GOLD COAST WINES

45	Gold Coast Haut Sauternes	2.75
47	Gold Coast Red Burgundy	2.75
49	Gold Coast Red Port	2.75
51	Gold Coast White Port	2.75
53	Gold Coast Sherry	2.75
55	Gold Coast Muscatel	2.75

SHERRIES, PORTS, MADEIRA

40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	2.75	1.75
50	Pastene Port	2.75	1.75
52	Pastene Muscatel	2.75	1.75
		Bottle	Glass
57	*Duff Gordon Amontillado (Dry)	5.00	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.50	.75
61	*Cossart Gordon Southside Madeira	4.50	.75
63	*Cockburn Ruddy Port	4.00	.75

BEER AND ALE LIST ON PAGE 17

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POPS MENU

SANDWICHES

Baked Country Ham	.85	Cream Cheese on Date Nut	.65
Sliced Corned Beef	.85	Smoked Breast of Turkey	1.35
Country Ham and Swiss Cheese	1.00	Swiss Cheese	.65

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .65
Crackers served with Cheese

SNACKS AND KEMP'S NUTS

Pretzels		.15	Cheese Wafers		.15
Extra Large Peanuts	.35	.65	Spanish Peanuts	.30	.55
Extra Fine Cashews	.55	.85	Mixed Nuts with Peanuts	.45	.75
Mixed Nuts (no peanuts)	.65	.95			

APPETIZERS

Country Ham and Swiss Cheese with Crackers	.90	for two 1.75
Smoked Breast of Turkey, Buttered Bread Rounds	1.50	for two 2.75

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.30	Lady Fingers	.30
Italian Cookies	.30	Dobosch Torte (7 layers)	.50
Cheese Cake—Plain	.40	Petits Fours	.75

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Chocolate Thin Mints	.80	Chocolates—2½ oz.	.30
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French Tissot Drops—hard candies	.35	Assorted Chocolates—½ lb.	.90

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Pops Punch, Pitcher	2.00	Cott Ginger Ale, 7 oz.	.15
Lemonade, Glass	.50	Simpson Spring Ginger Ale, 8 oz.	.15
Lemonade, Pitcher	2.00	Welch's Grape Juice, 4 oz.	.25

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Darjeeling Blend Tea, Pot	.30
Iced Coffee	.30	Salada Iced Tea Mix	.30

Wine List on page 13 *Beer and Ale on page 17*

Refreshments served on both balconies during the intermissions

MARCH, "UP THE STREET" – MORSE.

At Harvard (Class of '96), Robert G. Morse studied music with the famous Prof. John Knowles Paine. This training resulted in Morse's composing this march, a piano duet in its original form. He took the title from his habit of seeking a pleasant evening with friends "up the street" from his residence on Brattle Street, Cambridge. Published in orchestral form, the composition got a fine start on its long career from the then prevalent custom of dancing two-steps to marches.

MY FAIR LADY – FREDERICK LOEWE

This remarkable musical comedy hit takes its plot from George Bernard Shaw's satirical play, "Pygmalion." Shaw re-modeled in modern terms the old Greek story of the sculptor, Pygmalion, who fell in love with his beautiful statue, Galatea. In both the play and the musical version, Henry Higgins, professor of phonetics, tutors the cockney girl, Eliza Doolittle, with the aim of "passing her off as a duchess in three months." He wins that objective, but to the dismay of Eliza, he considers her as still beneath his own social status.

OVERTURE TO "LA BELLE HÉLÈNE (FAIR HELEN)

Seven years after Offenbach's operetta masterpiece, "Orpheus in Hades," came "Fair Helen," in 1865. As in the earlier work, this one turned classic mythology topsy-turvy with extremely hilarious results – Helen of Troy and her associates becoming no less metamorphosed than was Orpheus. Again, however, the buffoonery supposedly aimed at legendary personages was really directed at the frivolities of the court of Napoleon III.

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A LINCOLN PORTRAIT – COPLAND

The quotations, with one exception, are from less familiar letters and speeches of Lincoln. Copland has joined with his own music two tunes from other hands: *Camptown Races*; *Springfield Mountain*.

AARON COPLAND (b. Brooklyn, N. Y., 1900).

Like George Gershwin, a native of Brooklyn, and again like him, a composition student of Rubin Goldmark, he went to France and became the first American pupil of the celebrated Nadia Boulanger. First known as a "radical" – a composer of complex works taking cues from European radicals, he has developed a personal idiom marked by an American spirit.

ELLEN BOTTOMLEY (in private life Mrs. Arthur Fiedler) has made known her dramatic talent and splendid voice on various occasions, notably in plays staged by the Footlights Club. She was a vocal pupil of the contralto opera star Jeska Swartz, and made early successes in Vincent Club shows.

BALLET MUSIC, "GAÎTÉ PARISIENNE" (PARISIAN GAYETY) – OFFENBACH (born Cologne, 1819; died Paris, 1880)

Its melodies are selected from various works of Offenbach, such as "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

"Parisian Life" found its fun in showing what might happen if members of the working class should mimic their "betters" in the social whirl. For example, a head waiter shows himself as a man of "infinite resource and sagacity," like Kipling's mariner swallowed by a whale.

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Overland Londres	.20	La Corona Sublimes	.25
A & C Grenadiers	.25	La Corona Belvederes	.25
A & C Pats	.20	La Corona Coronas	.40

Robert Burns Tiparillos . . .30

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade; and his notably successful Symphony Hall Youth Concerts, which enter their seventh season next Fall.

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PIANO CONCERTO NO. 2, IN A MAJOR – LISZT

Composed before the "First" Concerto, it was second in date of introduction to the public.

Liszt spent ten years solving the problems of reducing a concerto to a single movement. The "First" Concerto profited by this experimentation.

The "Second" Concerto has been characterized as "Symphony Poem for Piano and Orchestra" and also as "The Life and Adventures of a Melody."

PHILIP LORENZ

Born in Bremerhaven, Germany, of non-musical parents, American pianist Philip Lorenz came here in 1950 to study with Claudio Arrau and Rafael de Silva. In 1958 he went to Rome and Munich for further studies. He made his debut with the National Symphony (Washington, D. C.) under Howard Mitchell, has toured North America, Europe, and Chile, and will tour South America during the 1965 concert season.

"ROMEO AND JULIET," OVERTURE-FANTASIA – TCHAIKOVSKY (1840–1893)

We hear representations of the strife which fills the city of Verona, due to the feud between Romeo's family, the Montagues, and Juliet's, the Capulets; then the ardent love-making of the ill-starred children of these quarreling families, and their tragic deaths.

CONCERTO No. 10 IN E-FLAT MAJOR FOR TWO PIANOS, K. 365 – MOZART (1756–1791)

Composed in Salzburg in early 1779, this piano concerto is believed to have been written by Mozart for performances with his sister "Nannerl," because of the evenly balanced solo parts, the lack of difficult finger-flourish work, and the abundance of lovely, Mozartean melodies.

REGINALD HACHEY, a graduate of the New England Conservatory, is now a member of its faculty. He made his debut at Jordan Hall, and has performed in recitals all over the United States and Canada.

ROLAND NADEAU, director of music at Northeastern University, is also active on WCRB. A contributing music critic for *The Christian Science Monitor,* he has also written articles for other publications.

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SATURDAY EVENING, JUNE 19, *at* 8:30 *o'clock*

Forty-seventh Program

*French Military March — *Saint-Saëns*

Overture to "Russlan and Ludmilla" — *Glinka*

*American Salute — *Gould*

A Lincoln Portrait — *Copland*

Speaker: ELLEN BOTTOMLEY

Violin Concerto No. 4, in D minor, *Op.* 31 — *Vieuxtemps*

I. Andante
II. Adagio religioso
III. Scherzo: vivace
IV. Finale marciale, andante: allegro

Soloist: JOSEPH SILVERSTEIN

---

*Victor Herbert Favorites — *Herbert–Hayman*

The Streets of New York — Every Day Is Ladies Day with Me — Moonbeams — Because You're You — Toyland — March of the Toys — Kiss Me Again — Romany Life

*Fiddle Faddle — *Anderson*

Bremerhaven Welcomes You, from the forthcoming film, "Ship of Fools" — *Gold*

Among those present: **Boston State Hospital, Women's Auxiliary; The Newcomers' Club of Wayland**

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"PEER GYNT" SUITE, No. 1 — GRIEG

At the request of Norway's greatest dramatist, Henrik Ibsen, incidental music was written by Grieg for the staging of his fantastic poetic drama, "Peer Gynt" (1867). This was composed for two pianos, and so performed in the theatre. Grieg then orchestrated this version, and thus created a masterpiece, divided for concert purposes into two suites.

PIANO CONCERTO IN C MINOR — DELIUS (1862–1934)

According to Percy Grainger, friend of Frederick Delius, this work reflects the impressions made on the English composer by the singing of Negroes which he heard during two sojourns in Florida, in 1884 and 1897. The Concerto was composed during the second visit, Grainger says, in three movements. Nine years later Delius revised it, to be played continuously. This is the version being performed by Gerson Yessin at the Pops.

GERSON YESSIN combines an active life as a concert and recording pianist with the chairmanship of the Division of Music of the College of Music and Fine Arts at Jacksonville University, Florida. Formerly a Malden resident, he was but seventeen and still in high school (1952), when Arthur Fiedler introduced him at an Esplanade concert, in Beethoven's Piano Concerto No. 1.

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SUNDAY EVENING, JUNE 20, *at* 8:30 *o'clock*

Forty-eighth Program

*Polonaise, from "Eugene Onegin" — *Tchaikovsky*

Serenade, "Eine kleine Nachtmusik," K. 525 — *Mozart*
Allegro — Romanze — Menuett — Rondo

*Little Fugue in G minor — *Bach*

Prelude to "The Mastersingers of Nuremberg" — *Wagner*

Violin Concerto No. 4, in D minor, *Op.* 31 — *Vieuxtemps*
I. Andante
II. Adagio religioso
III Scherzo: vivace
IV. Finale marciale, andante: allegro
Soloist: JOSEPH SILVERSTEIN

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A Spoonful of Sugar — Jolly Holiday — Tuppence a Bag —
Stay Awake — Supercalifragilisticexpialidocious —
Chim Chim Cheree

*Blue Tango — *Anderson*

*Thunder and Lightning Polka — *Strauss*

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FREDERICK DELIUS

English by birth, of German ancestry, Delius was inspired to become a composer while a resident of Florida. He was deeply influenced by American life, and also by the friendship and encouragement of the Norwegian composer, Edvard Grieg. In his music, with its poetic approach and delicacy of color, he has been compared with Debussy.

At the age of twenty-two, Delius was sent to Florida by his father to take up a business career in the form of managing an orange plantation in Florida. There he made the acquaintance of a Jacksonville organist, Thomas F. Ward, with whom he studied music at the plantation for six months. Delius then quit orange-production to set himself up as a music teacher, first in Jacksonville, then in Danville, Virginia. He then became a student — although a rebellious one — at the Leipzig Conservatory. A following acquaintance with Grieg profoundly affected his career. Notably, Grieg persuaded Frederick's father to let him abandon the business life.

Ultimately Delius became a lifelong resident of France. Although becoming paralytic and blind, he continued to compose — dictating his music to his devoted friend, Eric Fenby.

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TUESDAY EVENING, JUNE 22, *at* 8:30 *o'clock*

DEMOCRATIC NIGHT

Forty-ninth Program

*Irish Washerwoman, from "The Irish Suite" — *Anderson*

*Overture to "The Merry Wives of Windsor" — *Nicolai*

Irish Tune from County Derry — *Grainger*

*Capriccio Italien — *Tchaikovsky*

The Man I Love
Our Love Is Here to Stay
Bidin' My Time
*Rhapsody in Blue for Piano and Orchestra
— *Gershwin*

Soloist: PETER NERO

Selection from "The Sound of Music" — *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

*Hey, Look Me Over, from "Wild Cat" — *Coleman*

Happy Days Are Here Again — *Ager*

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"FINLANDIA" – SIBELIUS (1865–1957)

When Sibelius composed this score, in 1894, his native land was governed by Russia. The deeply patriotic spirit of the music stirred the Finns to such a pitch of excitement that the Russian authorities forbade further performances in Finland.

"RUSSLAN AND LUDMILLA" AND GLINKA

In this opera, that incredible genius, Michael Glinka (1804–1857), produced a sense of "Russianness" which was an inspiration and model for composers of such contrasting temperaments as Tchaikovsky, Borodin, Rimsky-Korsakoff and Stravinsky.

POLONAISE FROM "EUGENE ONEGIN" – TCHAIKOVSKY

Appearing at a ball in Moscow (the scene in which the Polonaise is played), Onegin encounters Tatiana as wife of a prince. She has lost certain provincial social deficiencies, and quickly Onegin has lost his heart to her, and expectantly tells her so. She admits that she loves him, but that she definitely will have nothing more to do with him. With that, she leaves him.

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HENRI VIEUXTEMPS (1820–1881)

"The Violin King" was the title won by this Belgian virtuoso and composer. His technique was magnificent, but his style included the ability to spin out a melody. Starting at the age of eight, he made repeated tours of Europe and America. He also was important as a teacher in the conservatories of St. Petersburg and Belgium. To these activities he added that of composer of seven violin concertos. These won him acclaim as he performed them, and they took their place in the violin repertoire. Other works were composed by him for violin and orchestra, and for violin and piano.

JOSEPH SILVERSTEIN

A member of the Boston Symphony Orchestra since 1955, and now Concertmaster, he previously had served with the Philadelphia Orchestra, and had played at the first desk in the orchestras of Denver and Houston. In May of 1959 he was the only North American violinist to survive the finals in the International Contest in Brussels. He won the 1960 Walter W. Naumburg Foundation Award.

HELLO, DOLLY! – JERRY HERMAN

This is a serenade bestowed by a crowd of males on Carol Channing in the role of the widow, Mrs. Dolly Gallagher Levi, whose hobby is pairing off lonely hearts – with hopes for herself. This stage musical is based on Thornton Wilder's play, "The Matchmaker."

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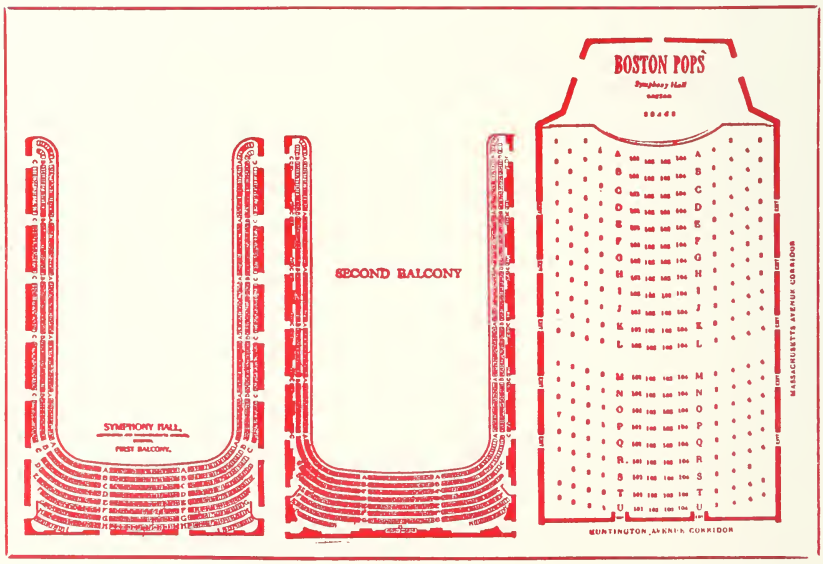
JOHANN SEBASTIAN BACH (1685–1750)

Rossini declared to Wagner that "If Beethoven was a prodigy among men, Bach is a miracle of God."



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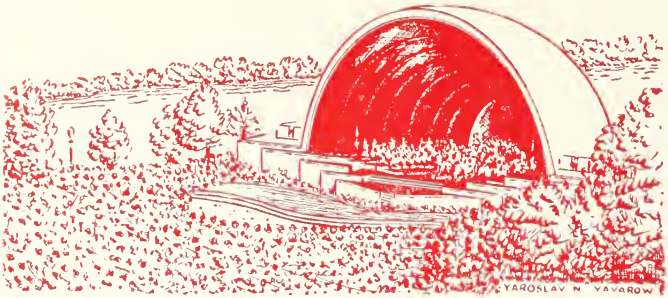

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Top tunes from the scores of top movies all played with the distinctive Fiedler touch. Includes songs from My Fair Lady, Mary Poppins, The Longest Day, Days of Wine and Roses. A must for everyone who loves great movies and great music.

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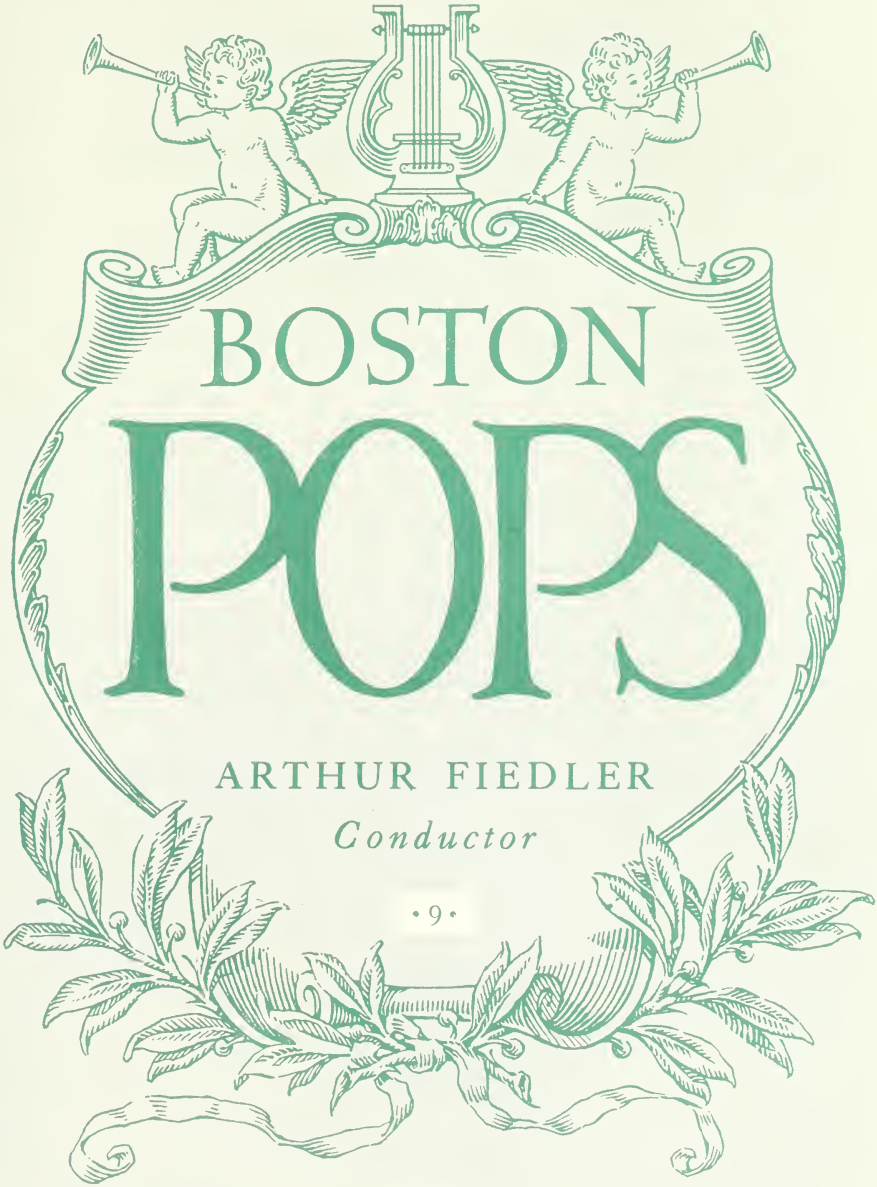
EIGHTIETH SEASON - 1965



ARTHUR FIEDLER

Fiftieth Anniversary (1915–1965) as a member of the Boston Symphony Orchestra

Thirty-sixth season as Conductor of the Boston Pops Orchestra

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

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(EIGHTIETH SEASON, 1965)

FIRST VIOLINS
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Einar Hansen
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Giora Bernstein

SECOND VIOLINS
Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Minot Beale
Michael Vitale
Amnon Levy

VIOLAS
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
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CELLOS
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Jascha Silberstein

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Henry Portnoi
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Henri Girard
John Barwicki
Leslie Martin
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Joseph Hearne

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James Pappoutsakis
Phillip Kaplan

PICCOLO
George Madsen

OBOES
John Holmes
Hugh Matheny

ENGLISH HORN
Laurence Thorstenberg

CLARINETS
Pasquale Cardillo
Manuel Valerio

BASS CLARINET
Rosario Mazzeo

BASSOONS
Ernst Panenka
Matthew Ruggiero

CONTRA BASSOON
Richard Plaster

HORNS
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Osbourne McConathy

TRUMPETS
Roger Voisin
Robert Mogilnicki
André Come
Gerard Goguen

TROMBONES
Josef Orosz
William Moyer
Kauko Kahila

TUBA
K. Vinal Smith

TIMPANI
Everett Firth

PERCUSSION
Charles Smith
Harold Thompson
Arthur Press
Ass't Timpanist
Thomas Gauger

HARP
Olivia Luetcke

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The Boston Pops

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

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Orchestra Personnel Manager

HARRY J. KRAUT
Assistant to the Manager

Program Notes

By Laning Humphrey

OVERTURE TO "THE MERRY WIVES OF WINDSOR" – NICOLAI (1810–1849)

Shakespeare's comedy is followed quite closely in the opera. The overture reflects the gayety with which the wives, Mrs. Ford, and Mrs. Page, take revenge on the fat and flirtatious Sir John Falstaff for sending them identical love letters. Also heard is a touch of the romancing of Fenton and Mrs. Page's daughter, Ann, and the frolicsome measures to which pretended elves flit around and tweek and thump Sir John in the moonlit forest.

ITALIAN CAPRICE – TCHAIKOVSKY (1840–1893)

It was begun during the composer's stay in Rome in the Winter of 1880, and the orchestration finished back in Russia.

The opening trumpet theme was inspired by a cavalry signal heard by the composer. There are snatches of Italian folk-tunes, with a brilliant Tarantella for conclusion.

BRAVISSIMO! ARTHUR FIEDLER

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TUESDAY EVENING, JUNE 22, *at* 8:30 *o'clock*

DEMOCRATIC NIGHT

Forty-ninth Program

*Irish Washerwoman, from "The Irish Suite"	*Anderson*
*Overture to "The Merry Wives of Windsor"	*Nicolai*
Irish Tune from County Derry	*Grainger*
*Capriccio Italien	*Tchaikovsky*

Our Love Is Here to Stay Embraceable You The Man I Love *Rhapsody in Blue for Piano and Orchestra	*Gershwin*

Soloist: PETER NERO

Selection from "The Sound of Music"	*Rodgers*

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

*Hey, Look Me Over, from "Wild Cat"	*Coleman*
Happy Days Are Here Again	*Ager*

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GEORGE GERSHWIN

Famous for his "Rhapsody in Blue" and "Concerto in F," George Gershwin also wrote a number of songs for piano. Here Peter Nero performs a total of six of the best-known favorites. "The Man I Love" is a hauntingly beautiful tune from his opera *Porgy and Bess.* "Embraceable You" and "I Got Rhythm" are two catchy favorites from his musical comedy *Girl Crazy.* "They Can't Take That Away from Me" was written for the film *Shall We Dance.* Also included are two other favorites: "Bidin' My Time" from *Girl Crazy.* "Love Is Here to Stay" from the film *Goldwyn Follies* was Gershwin's last work.

RHAPSODY IN BLUE – GERSHWIN (1898–1937)

Presentation of this work in 1924 by Paul Whiteman (who commissioned it) with his orchestra, and Gershwin as soloist, had remarkable repercussions, felt in various ways ever since. First of all, it brought national and international fame to Gershwin for having produced from the idiom of popular American music a work which in the opinion of many serious-minded musicians was as worthy of performance at "serious" concerts, as Liszt's Hungarian Rhapsodies, for example.

The orchestration was done by Whiteman's exceptionally skilled arranger, Ferde Grofé.

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WEDNESDAY EVENING, JUNE 23, *at* 8:30 *o'clock*

Fiftieth Program

*The Stars and Stripes Forever	*Sousa*
*Outdoor Overture	*Copland*
*Battle Hymn of the Republic	*Steffe–Gould*
Finale from Symphony No. 4, in F minor (Allegro con fuoco)	*Tchaikovsky*

They Can't Take That Away from Me
I'm Bidin' My Time
I Got Rhythm
*Rhapsody in Blue for Piano and Orchestra
} *Gershwin*

Soloist: PETER NERO

RICHARD HAYMAN Conducting

*Selection from "My Fair Lady" — *Loewe*

Get Me to the Church on Time — Wouldn't It Be Loverly — I've Grown Accustomed to Her Face — I Could Have Danced All Night — On the Street Where You Live — The Rain in Spain — With a Little Bit of Luck

*More, from "Mondo Cane" — *Ortolani and Oliviero*

*Colonel Bogey, March — *Alford*

Among those present: Liberty Mutual Insurance Company; Massachusetts Young Republican Association; North Shore Babies and Children's Hospital

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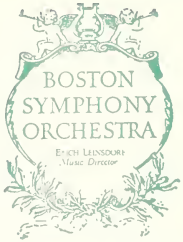

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8 WEEKS • JULY 2 - AUGUST 22, 1965

FRIDAY AND SATURDAY EVENINGS AT 8; SUNDAYS AT 2:30

JULY 2 LEINSDORF
MOZART:
Symphony No. 33, K. 319
Piano Concerto No. 9, K. 415 **(Frager)**
Symphony No. 38, K. 504

3 LEINSDORF
MOZART:
Divertimento in B-flat, K. 287
Piano Concerto No. 8, K. 414 **(Frager)**
Symphony No. 39, K. 543

4 LEINSDORF
HAYDN: Sinfonia Concertante **(Silverstein, Eskin, Gomberg, Walt)**
BEETHOVEN: Piano Concerto No. 1 **(Frank)**
MOZART: Sinfonia Concertante, K. 364 **(Silverstein, Fine)**

JULY 9 LEINSDORF
BACH: Concerto for 2 Violins **(Silverstein, Krips)**
HAYDN: Cello Concerto in C **(Eskin)**
BEETHOVEN: Rondo **(Lettvin)**
MOZART: Contradances, K. 463, 609, 535
BEETHOVEN: Piano Concerto No. 2 **(Lettvin)**

10 LEINSDORF
GLUCK: Orfeo, "The Elysian Fields" **(Tyler, Wolff, Harvard-Radcliffe Chorus)**
MOZART: Concerto for 2 Pianos, K. 365 **(Vronsky and Babin)**
BACH: Cantata 140 **(Tyler, Bressler, Paul, Harvard-Radcliffe Chorus)** (In Memory of C. D. Jackson)

11 LEINSDORF
BACH:
Cantata No. 146 **(Tyler, Wolff, Bressler, Paul, Harvard-Radcliffe Chorus)**
Brandenburg Concerto No. 4 **(Silverstein, Dwyer, Pappoutsakis)**
Cantata No. 70 **(Tyler, Wolff, Bressler, Paul, Harvard-Radcliffe Chorus)**

JULY 16 LEINSDORF
BEETHOVEN: Symphony No. 8
KODALY: Peacock Variations
WAGNER: Excerpts from "Die Gotterdammerung"

17 LEINSDORF
FINE: Toccata Concertante
BEETHOVEN: Piano Concerto No. 3 **(Istomin)**
BRAHMS: Symphony No. 2

18 LEINSDORF
WEBER: Overture to "Oberon"
BEETHOVEN: Romance in F for Violin and Orchestra **(Stern)**
DVORAK: Violin Concerto **(Stern)**
STRAUSS: Dance of Seven Veils from "Salome"
KODALY: Hary Janos Suite

JULY 23 LEINSDORF
DVORAK: Cello Concerto **(Rose)**
TCHAIKOVSKY: Symphony No. 4

24 LEINSDORF
ROSSINI: Overture, La Scala di seta
MENDELSSOHN: Symphony No. 3 "Scottish"
BEETHOVEN: Romance in G for Violin and Orchestra **(Stern)**
SIBELIUS: Violin Concerto **(Stern)**

25 OZAWA
HINDEMITH: "Konzertmusik" for Strings and Brass
BEETHOVEN: Triple Concerto in C **(Stern, Rose, Istomin)**
FRANCK: Symphony in D minor
Berkshire Music Center 25th Anniversary Concert

JULY 30 MUNCH
VIVALDI: Concerto Grosso in D minor
SIBELIUS: Symphony No. 7
HONEGGER: Symphony No. 4
ROUSSEL: Bacchus et Ariane

31 LEINSDORF
TCHAIKOVSKY: Introduction to "The Queen of Spades"
PROKOFIEV: Symphony No. 6
BEETHOVEN: Violin Concerto **(Stern)**

AUGUST 1 MUNCH
MENDELSSOHN: Sympnony No. 5
FRANCK: Variations for Piano and Orchestra **(Henriot-Schweitzer)**
RAVEL: Concerto in G for Piano **(Henriot-Schweitzer)**
RAVEL: "La Valse"

AUGUST 6 MARTINON
WEBER: Overture to "Der Freischutz"
SCHUMANN: Symphony No. 1
RAVEL: Tombeau de Couperin
DEBUSSY: "La Mer"

7 MARTINON
MARTINON: Overture for a Greek Tragedy
STRAVINSKY: Jeu de Cartes
BERLIOZ: Symphonie Fantastique

8 LEINSDORF
BEETHOVEN: Choral Fantasia for Piano, Chorus and Orchestra
BARTOK: Concerto for Orchestra
BEETHOVEN: Piano Concerto No. 4 **(Serkin)**

AUGUST 13 DE CARVALHO
HAYDN: Symphony No. 99 in E-flat
LUTOSLAWSKI: Jeux Venitiens
STRAVINSKY: Le Sacre du Printemps

14 LEINSDORF
STRAUSS: "Don Juan"
COPLAND: Music for a Great City
BEETHOVEN: Piano Concerto No. 5 **(Cliburn)**

15 STOKOWSKI
BACH: Passacaglia and Fugue in C minor
SCHUBERT: Symphony No. 8 "Unfinished"
SHOSTAKOVITCH: Symphony No. 5

AUGUST 20 LEINSDORF
BEETHOVEN: Overture, Leonore No. 1
WAGNER: "Lohengrin," Act I

21 LEINSDORF
BEETHOVEN: Overture, Leonore No. 2
WAGNER: "Lohengrin," Act II

22 LEINSDORF
BEETHOVEN: Overture, Leonore No. 3
WAGNER: "Lohengrin," Act III

Elsa - **Amara**; Lohengrin - **Konya**; Ortrud - **Gorr**; King Henry - **Hines**;
Telramund - **Dooley**; The Herald - **Marsh**; **Chorus pro Musica**

Ticket information at Festival Ticket Office, Symphony Hall, Boston, Mass. 02115, CO 6-1492

THURSDAY EVENING, JUNE 24, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Fifty-first Program

Polonaise Militaire	*Chopin*
*Unfinished Symphony (First movement, Allegro moderato)	*Schubert*
Polka from "The Golden Age"	*Shostakovitch*
*1812, Ouverture Solennelle	*Tchaikovsky*

Piano Concerto in A minor, *Op.* 16 — *Grieg*

I. Allegro moderato
II. Adagio
III. Allegro marcato

Soloist: JOHN COVELLI

*Pops Round-Up	*arr. Hayman*
*Pop Goes the Weasel	*Caillet*
*Pops Polka	*Mason*

Among those present: Arthur D. Little Company; Honeywell, Inc.

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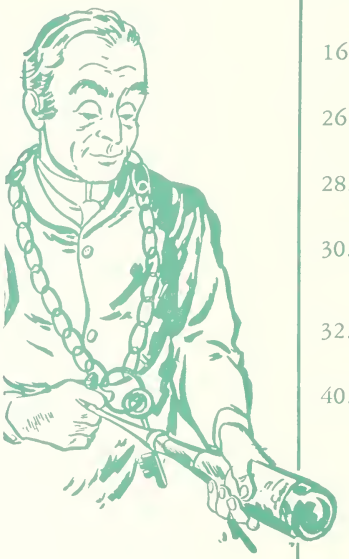

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4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from Pinot Noir grapes in Napa Valley

32. ***Pastene Cabernet***
A deep, ruby colored wine, with full bouquet

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

FRIDAY EVENING, JUNE 25, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Fifty-second Program

*Wien bleibt Wien — *Schrammel*

*Overture to "Die Meistersinger" — *Wagner*

Minuet for Strings — *Boccherini*

*On the Trail, from "The Grand Canyon Suite" — *Grofé*

Piano Concerto in A minor, *Op.* 16 — *Grieg*

I. Allegro moderato
II. Adagio
III. Allegro marcato

Soloist: JOHN COVELLI

*Victor Herbert Favorites — *Herbert–Hayman*

The Streets of New York — Every Day Is Ladies Day with Me — Moonbeams — Because You're You — Toyland — March of the Toys — Kiss Me Again — Romany Life

*Java — *Friday–Toussant–Tyler*

*76 Trombones, from "The Music Man" — *Willson*

Among those present: Chelmsford All Saints Church Couples Club; Edgerton, Germeshausen and Grier, Inc.

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— Available on the Pops Menu —

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1	S. S. Pierce Extra Dry Champagne	7.25	4.25
2	Pastene Champagne	6.75	3.75
3	S. S. Pierce Sparkling Red Burgundy	7.25	4.25
4	Pastene Sparkling Burgundy	6.25	3.50
5	Great Western Extra Dry	7.25	4.25
6	*Gancia Asti Spumante	7.75	
7	Great Western Sparkling Red Burgundy	7.25	4.25
8	*Gancia Lacrima Christi	8.25	
9	*Ackerman Dry Royal Brut	7.75	
11	*DeLuze Sparkling Rosé (Pink) Burgundy	8.25	
13	*Bollinger Brut	12.00	6.75
15	*Lancer's Rosé (Pink Portuguese)	7.25	4.25
19	*Clicquot Yellow Label Brut	12.00	
70	Chateau Gay Champagne	5.75	3.25
71	Chateau Gay Sparkling Burgundy	5.75	3.25
72	Chateau Gay Pink Champagne	5.75	
56	*Sichel Sparkling Liebfraumilch	8.25	
80	*Carmel Extra Dry Champagne	8.25	4.50
81	*Carmel Sparkling Burgundy	8.25	4.50
82	*Carmel Pink Champagne	8.25	

17 Champagne Cocktail for Two — 2.50

WHITE WINES

10	Pastene Riesling	3.00	
21	*DeLuze, Bordeaux Special Reserve	3.25	
12	Pastene Sauterne	3.00	2.00
23	*DeLuze, Sauternes	4.25	2.75
14	Pastene Chablis	3.00	2.00
16	Pastene Rhine Wine	3.00	2.00
18	*Sichel Liebfraumilch	5.00	3.00
20	*Sichel Zeltinger Riesling	5.25	3.25
22	*Bolla Soave	4.00	2.25
24	*Gancia Orvieto	3.25	2.25
54	*Brolio Bianco	4.00	2.25
25	*Latour, Pouilly Fuisse	4.50	2.75
27	*Lorentz, Alsatian Riesling (Vin des Templiers)	4.25	
29	*Ackerman, Vouvray	3.75	2.25
31	*Langenbach Liebfraumilch Guilden-Krone	4.50	2.75
33	*Langenbach Bernkasteler Meister-Krone	3.75	2.25
58	*Chateau de Sancerre	6.75	
83	*Carmel Hock (Dry, White)	3.00	

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	Glass	Pitcher
Claret or Sauterne Punch	1.00	2.75
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26	Pastene Burgundy	3.00	2.00
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28	Pastene Chianti	3.00	
41	*Beaune Burgundy, Latour	5.00	2.75
43	*M. & R. Melini Chianti (Red)	3.75	2.50
30	Pastene Pinot Noir	3.00	
32	Pastene Cabernet	3.00	
34	*Brolio Chianti	4.00	2.75
36	*Bolla Valpolicella	4.00	2.25
38	*Sichel St. Julien	4.75	
86	*Carmel Concord Grape (Sweet, Red)	3.00	
35	*Tavel Chateau d'Aqueria	3.75	2.25
37	S. S. Pierce Grenache Rosé	3.00	
73	*Nectarosé	3.25	2.00
87	*Rosé of Carmel (Pink, Semi-dry)	3.00	

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45	Gold Coast Haut Sauternes	2.75
47	Gold Coast Red Burgundy	2.75
49	Gold Coast Red Port	2.75
51	Gold Coast White Port	2.75
53	Gold Coast Sherry	2.75
55	Gold Coast Muscatel	2.75

SHERRIES, PORTS, MADEIRA

40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	2.75	1.75
50	Pastene Port	2.75	1.75
52	Pastene Muscatel	2.75	1.75
		Bottle	Glass
57	*Duff Gordon Amontillado (Dry)	5.00	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.50	.75
61	*Cossart Gordon Southside Madeira	4.50	.75
63	*Cockburn Ruddy Port	4.00	.75

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SANDWICHES

Baked Country Ham	.85	Cream Cheese on Date Nut	.65
Sliced Corned Beef	.85	Smoked Breast of Turkey	1.35
Country Ham and Swiss Cheese	1.00	Swiss Cheese	.65

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .65

Crackers served with Cheese

SNACKS AND KEMP'S NUTS

Pretzels		.15	Cheese Wafers		.15
Extra Large Peanuts	.35	.65	Spanish Peanuts	.30	.55
Extra Fine Cashews	.55	.85	Mixed Nuts with Peanuts	.45	.75
Mixed Nuts (no peanuts)	.65	.95			

APPETIZERS

Country Ham and Swiss Cheese with Crackers	.90	for two 1.75
Smoked Breast of Turkey, Buttered Bread Rounds	1.50	for two 2.75

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.30	Lady Fingers	.30
Italian Cookies	.30	Dobosch Torte (7 layers)	.50
Cheese Cake—Plain	.40	Petits Fours	.75

CANDY CUPBOARD CANDIES

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French Tissot Drops—hard candies	.35	Assorted Chocolates—½ lb.	.90

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Sundaes: Chocolate, Strawberry, Cherry, Pineapple . . .55

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Lemonade, Pitcher	2.00	Welch's Grape Juice, 4 oz.	.25

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Darjeeling Blend Tea, Pot	.30
Iced Coffee	.30	Salada Iced Tea Mix	.30

Wine List on page 13 *Beer and Ale on page 17*

Refreshments served on both balconies during the intermissions

PETER NERO, the "compleat performer," began his musical career with a Juilliard Scholarship at the age of fourteen. After a national tour with Paul Whiteman, in which he performed as jazz pianist, he began to mingle pop, jazz, and classical styles, coming up with an entirely new style – the Nero style. Besides being a gifted young pianist, Peter Nero is also a musical arranger and scorer, and recently made his debut as actor and composer of film scores in the new film *Sunday in New York*.

AARON COPLAND (b. Brooklyn, N. Y., 1900).

Like George Gershwin, a native of Brooklyn, and again like him, a composition student of Rubin Goldmark, he went to France and became the first American pupil of the celebrated Nadia Boulanger. First known as a "radical" – a composer of complex works taking cues from European radicals, he has developed a personal idiom marked by an American spirit.

POLKA FROM "THE GOLDEN AGE" – SHOSTAKOVITCH.

"The Golden Age" is the first ballet score written by Dmitri Shostakovitch, the famous living Russian composer. Produced in 1931, the ballet is an example of the Soviet art form termed "Soviet realism," an official policy glorifying Communism and denouncing everything anti-Communistic. In the ballet the words Fascist and Capitalist are anti-Communist expressions.

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SYMPHONY No. 4 IN F MINOR – TCHAIKOVSKY (1840–1893)

In the final movement of the Fourth Symphony, Tchaikovsky uses as his main theme the Russian folk-song, "The Birch Tree," to carry out the thoughts which he wrote down as follows:

"If you cannot find happiness in yourself . . . go forth among the people. See how they enjoy themselves. . . . Fate knocks again at your door. . . . They do not even turn their heads to look at you. . . . It is your own fault and not the world's that you are sad. . . . Take pleasure in the joy of others. Life is after all worth living."

RICHARD HAYMAN, Pops composer and arranger, says that he is self-taught in all phases of music. Prior to joining the Boston Pops staff arrangers in 1951, he had orchestrated for 20th Century Fox and MGM studios, served as free-lance musical director for radio and television networks, and has over seventy-five compositions published and recorded. In 1953 Station WERE in Cleveland made him an award for outstanding contributions to the field of popular music, and in 1958 he received an award from the National Academy of Television for the original music for a television commercial.

MINUET FOR STRINGS – BOCCHERINI (1743–1805).

This ever-charming minuet comes from one of the 125 string quintets composed by Haydn's contemporary Luigi Boccherini, Italian composer and 'cellist. He also wrote 20 symphonies, 102 string quartets, 4 'cello concertos, an opera in Spanish style, and church music. He lived in Spain from 1797, up to his death in poverty eight years later.

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Overland Londres	.20	La Corona Sublimes	.25
A & C Grenadiers	.25	La Corona Belvederes	.25
A & C Pats	.20	La Corona Coronas	.40

Robert Burns Tiparillos . . .30

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade; and his notably successful Symphony Hall Youth Concerts, which enter their seventh season next Fall.

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"UNFINISHED" SYMPHONY – SCHUBERT (1797–1828)

This miracle of poignant beauty is unfinished only in the sense that it has but two movements instead of the four which were customary in the time of Schubert. Did his inspiration fail to carry on? After starting a third movement, he turned to other works. The abandoned symphony was not found in his home after his death.

Schubert had given the precious manuscript to a friend, who in 1865 revealed it to the Viennese conductor, Herbeck, who introduced the wonderful two movements to the world.

PIANO CONCERTO IN A MINOR – GRIEG (1843–1907)

Here the Norwegian gives us perhaps the pleasantest piano concerto written after Mendelssohn's first, in G minor.

Tchaikovsky wrote to Grieg to express his delight in it.

JOHN THOMAS COVELLI

Though one of our youngest virtuosi, John Thomas Covelli already has many credits to his name. A native of Chicago, and a pupil of Harriet Kay of that city, Mr. Covelli appeared twice with the Chicago Symphony under Rudolf Ganz at the age of nine, and then proceeded to win innumerable contests.

VICTOR HERBERT

Composer of many tuneful operettas, Victor Herbert has written some lovely favorite songs. Included in this medley are four songs from *The Red Mill* (1906), two from *Babes in Toyland* (1903), "Kiss Me Again" from *Mlle. Modiste,* and "The Romany Life" from *The Fortune Teller* (1898).

RAKÓCZY MARCH – HECTOR BERLIOZ (1803–1869)

As Berlioz was planning a professional visit to Pesth, a Viennese concertgoer told him: "If you wish to please the Hungarians, write a piece on one of their national themes." This man provided him with "a volume of old airs." From it the composer chose for orchestration the stirring march melody named in honor of Ferenz Rakóczy, leader of the Hungarian revolt in 1703.

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The audience would greatly help by being reasonably quiet while the conductor is on the podium.

SATURDAY EVENING, JUNE 26, *at* 8:30 *o'clock*

Fifty-third Program

*Rakóczy March . . . . *Berlioz*

Academic Festival Overture *Brahms*

*Largo, from "Xerxes" . . . . *Handel*

Suite from "Carmen" . . . *Bizet*

Prélude and Aragonaise — Intermezzo —
The Dragoons of Alcala — Les Toréadors

---

*Trumpet Concerto in E-flat major . *Haydn*

I. Allegro
II. Andante
III. Finale: Allegro

Soloist: KNUD HOVALDT

*The Three-Cornered Hat . . . . *de Falla*

I. The Neighbors
II. Dance of the Miller
III. Finale Dance

---

*Selection from "West Side Story" *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight —
One Hand, One Heart — Cool — America

Pie in the Face Polka . . . . . *Mancini*

*Prayer of Thanksgiving . . . . . *Valerius–Kremser*

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ACADEMIC FESTIVAL OVERTURE – BRAHMS

This was Brahms' response to the University of Breslau for conferring on him the degree of Doctor of Philosophy. He was grateful for this rather tardy honor from an institution of his native Germany.

A man always ready to display displeasure at personal pretentiousness, he chose to base most of the material of his overture on favorite student songs – after opening in a suitably decorous manner.

The student ditties include: *We Had Built a Stately House, The Country's Father, The Fox Song,* and *Gaudeamus Igitur.*

GAUDEAMUS IGITUR may well have been sung in its entirety by wandering students of the thirteenth century. Some of the Latin words ("Ubi sunt qui ante nos" and "Vita nostra brevis est") date to 1267, a German translation to 1717, and another manuscript, 1750.

SUITE FROM "CARMEN" – BIZET (1838–1875).

When about to embark on composing this opera of Spanish background, Bizet journeyed no farther than the Library of the Paris Conservatory. There, his studies of Spanish music began, not with listening to its native players, but with writing on a slip of paper, "I request a list of the Spanish songs in the possession of the library."

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OLD TIMERS' NIGHT

HARRY ELLIS DICKSON Conducting

SUNDAY EVENING, JUNE 27, *at* 8:30 *o'clock*

Fifty-fourth Program

*Our Director, March — *Bigelow*

*Overture to "William Tell" — *Rossini*

*Humoresque — *Dvořák*

*Dance of the Hours, from "La Gioconda" — *Ponchielli*

*Trumpet Concerto in E-flat major — *Haydn*

I. Allegro
II. Andante
III. Finale: Allegro

Soloist: KNUD HOVALDT

*Danube Waves (Anniversary Waltz) — *Ivanovici*

*Song Fest Medley — *arr. Bodge*

Pack Up Your Troubles — Smiles — Till We Meet Again — In the Shade of the Old Apple Tree — My Wild Irish Rose — Take Me Out to the Ball Game — Sweet Adeline — Put on Your Old Gray Bonnet — There Is a Tavern in the Town — Stein Song — Let Me Call You Sweetheart

*Dancing Through the Years — *arr. Hayman*

Cakewalk — Charleston — Tango — Square Dance — Waltz — Polka — Rumba — Jitterbug-Swing — Mexican Hat Dance — Cha-Cha-Cha — Rock-'n'-Roll

*Hunt in the Black Forest — *Voelcker*

*Old Timers' Night at the Pops — *arr. Lake*

Ta-Ra-Ra-Boom-De-Ay — The Bowery — The Sidewalks of New York — Sweet Rosie O'Grady — Daisy — The Band Played On — After the Ball — A Hot Time in the Old Town Tonight

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BALDWIN PIANO

OVERTURE TO "THE MASTERSINGERS OF NUREMBERG" – WAGNER (1813–1883).

First we hear the stately march to the Prize Song Contest of the Mastersingers – the musical experts of the city's trade Guilds, who in the 1500's sought to restore, on democratic lines, the glories of the noble-blooded minstrels, or Minnesingers, of three centuries earlier, such as Tannhäuser and Wolfram von Eschenbach.

Next, there are a few measures of the love music of the heroine and hero of the opera, Eva and Walter. The second strain of the march follows, based on a melody used by the actual Mastersingers of history, who knew it as "the long tone."

Now comes a snatch of the Prize Song, with which Walter is to win both the contest and the hand of Eva. In suggestion of Beckmesser, the annoying and ridiculous rival of Walter, the march is caricatured in staccato notes by the bassoons.

In the finale, Wagner makes a brilliant contrapuntal combination of the leading themes of the Overture.

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LARGO FROM "XERXES" – HANDEL (1685–1759).

This perennial favorite of Boston Pops audiences (in the orchestral transcription by Helmesberger) was played originally by Boston Symphony musicians during the winter Symphony season in the 1880's with phenomenal audience response. This was true in Boston, and in New York on the Orchestra's first appearance there February 14, 1887, with Wilhelm Gericke as conductor.

A New York critic had this to say about this part of the program: "The performance of 'Handel's Largo' by eighteen violinists standing across the stage, after concertmaster Franz Kneisel had first alone announced the theme, might in other hands have been regarded as a piece of jugglery, but as given under Gericke's direction, it was a surpassingly powerful interpretation and moved the audience as no orchestral playing has moved people in this city of recent years."

CONCERTO FOR TRUMPET AND ORCHESTRA – HAYDN (1732-1809).

Of the fifty-one concertos of Franz Josef Haydn, this is the only one he composed for trumpet. In it the listener may find support for the comment made by the composer in respect to his busy but isolated life on the country estate of his Hungarian patron, Prince Nicholas Esterhazy. Haydn said: "Being cut off from the world, I was forced to become original."

KNUD HOVALDT, solo trumpeter of the Royal Danish Orchestra, makes his United States debut in Haydn's Trumpet Concerto. His repertoire includes all of the Baroque trumpet music, and all of the modern trumpet soli. He has twice recorded J. S. Bach's Second Brandenburg Concerto for RCA Victor, and has performed the Haydn Trumpet Concerto more than eighty-nine times, besides recording it for RCA Victor.

OVERTURE TO "WILLIAM TELL" – ROSSINI (1792–1868)

Here we have virtually a series of tone pictures: Sunrise in the Alps; Alpine Storm; Calm and Shepherds' Thanksgiving; Summons to Arms and March of the Swiss Solders.

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BALLET OF THE HOURS, FROM "LA GIOCONDA" – PONCHIELLI (1834–1886).

The dancers are costumed to represent the hours of dawn, day, twilight, and night. Their action portrays the triumph of light over darkness, symbolizing the conquest of evil by good.

SONG FEST MEDLEY – ARR. BODGE

In this medley, these songs are included:

There Is a Tavern in the Town	1883
My Wild Irish Rose	1898
Sweet Adeline	1903
In the Shade of the Old Apple Tree	1905
Take Me Out to the Ball Game	1908
Put on Your Old Gray Bonnet	1909
Let Me Call You Sweetheart	1910
Stein Song (University of Maine)	1910
Pack Up Your Troubles	1915
Smiles	1917
Till We Meet Again	1918

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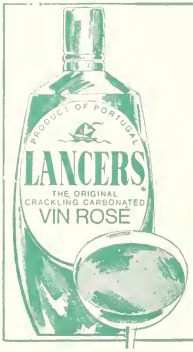

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BALLET, "THE THREE-CORNERED HAT" – DEFALLA

In this ballet the three-cornered hat is the emblem of the mayor of a Spanish town. He tries to make love to the miller's wife, but she and her husband, and the townspeople, make him wish he had never thought of it.

DANUBE WAVES – IVANOVICI.

Edition after edition of this waltz was quickly exhausted, running up a record of hundreds of thousands of copies. That was in 1885. A Roumanian bandmaster, Joseph Ivanovici, won fame throughout Europe as its composer.

"The Anniversary Song," introduced in the film, "The Jolson Story," is an adaptation, with the addition of words, of a theme of this instrumental music.

DANCING THROUGH THE YEARS – arr. HAYMAN.

Cakewalk: At a Georgia Camp Meeting.

Charleston: *The Charleston,* from a Negro revue called Runnin' Wild, staged in 1923. James P. Johnson wrote the music of the song, which introduced and gave a name to the energetic step which started the dance craze.

Tango: *La Cumparsita.* Square Dance: *Turkey in the Straw.*

Waltz: *Missouri Waltz.* Its fame was furthered by a former Washington pianist whose initials, H.S.T. will doubtless still be recognized.

Polka: *The Beer Barrel Polka.* A hit that came all the way from Czechoslovakia.

Rhumba: *Siboney* by Ernest Lecuona of Cuba. A hit of 1929.

Jitterbug-Swing: *In the Mood,* by Glenn Miller.

Mexican Hat Dance: *Chiapenecas.*

Cha-Cha-Cha: *Sweet and Gentle.* Rock-and-Roll: *Tequilla.*

HUNT IN THE BLACK FOREST – VOELCKER

Dating from one of the earliest Pops performances, this graphic piece was revived for one of the earliest "Old Timers' Nights." Its picture-painting includes huntsmen, hounds, horses, horns, birds, and the clang of the blacksmith's anvil.

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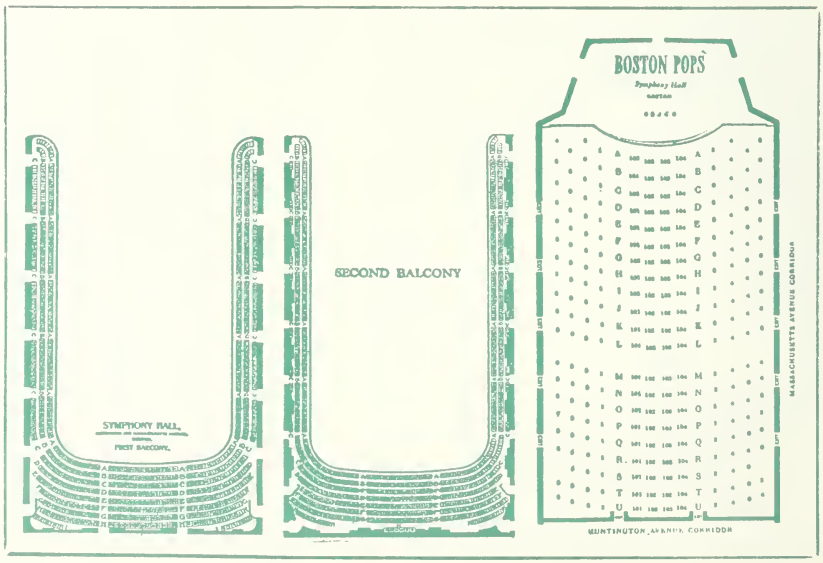
OLD TIMERS' NIGHT AT THE POPS — ARR. LAKE

These are the songs included in this medley, and their dates of origin:

Ta-Ra-Ra-Boom-De-Ay (1891)
The Bowery, from *A Trip to China Town* (1892)
The Sidewalks of New York (1894)
Sweet Rosie O'Grady (1896)
Daisy Bell (A Bicycle Built for Two) (1892)
The Band Played On (1895)
After the Ball (1892)
A Hot Time in the Old Town Tonight (1896)



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LM-2093 CURTAIN GOING UP
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LM-2549 *FAMILY FUN WITH FAMILIAR MUSIC
LM-2744 *FAVORITE DANCES AND MARCHES
LM-2638 *FIDDLE-FADDLE; BLUE TANGO; SLEIGH RIDE; 10 OTHER LEROY ANDERSON FAVORITES
LM-2439 *FIEDLER'S ALL-TIME FAVORITES
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MASON: ODALISQUE
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LYRIC SUITE (EILEEN FARRELL)
LM-2556 *HEARTS IN 3/4 TIME
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LM-2661 *JALOUSIE AND OTHER FAVORITES
IN THE LATIN FLAVOR (Dynagroove)
LM-2546 *LIEBESTRAUM
LM-2547 *LIGHT CLASSICS
LM-2621 *PROKOFIEV: LOVE FOR THREE ORANGES
CHOPIN: LES SYLPHIDES
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LM-2702 *MILHAUD: A FRENCHMAN IN NEW YORK
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KHATCHATURIAN: GAYNE SUITE
LM-2745 *MUSIC AMERICA LOVES BEST
LM-2442 *MUSIC OF FRANZ LISZT
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LM-2746 *RHAPSODY
LM-2637 *RODGERS: NO STRINGS
RODGERS–HAMMERSTEIN: STATE FAIR
LM-2367 *GERSHWIN: RHAPSODY IN BLUE
AMERICAN IN PARIS
LM-2747 *SLAUGHTER ON 10TH AVENUE AND OTHER HITS FROM BIG SHOWS
LM-2670 *STAR DUST (Dynagroove)
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LM-2688 *TCHAIKOVSKY: SWAN LAKE (Dynagroove)
LM-2798 *TENDERLY (Dynagroove)
LM-2548 *VIENNESE NIGHT
LM-2028 *WALTZES BY THE STRAUSS FAMILY

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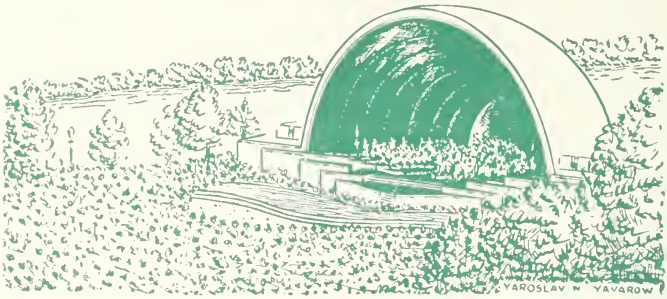

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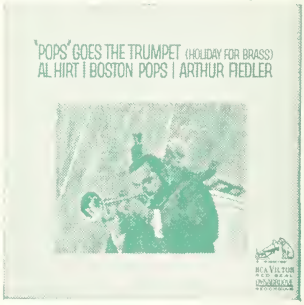

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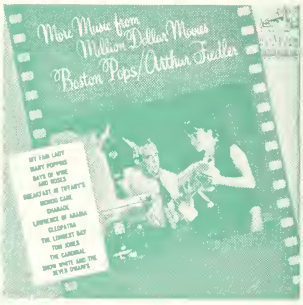

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